The Official Trade Magazine For Professional Mobile Disc Jockeys

Mobile INTERNATIONAL Beat™

February / March 1992 Issue #6

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Doin' The Electric Slide
Winning 'The Nearly-wed Game'
Hot Products and New Technology
Music - Charts & Reviews
Feedback, News, MDJ ProFiles, MORE!

Mobile Spectrum, Part I
'A Walk On The Wild Side'
THE DJ UNDERGROUND

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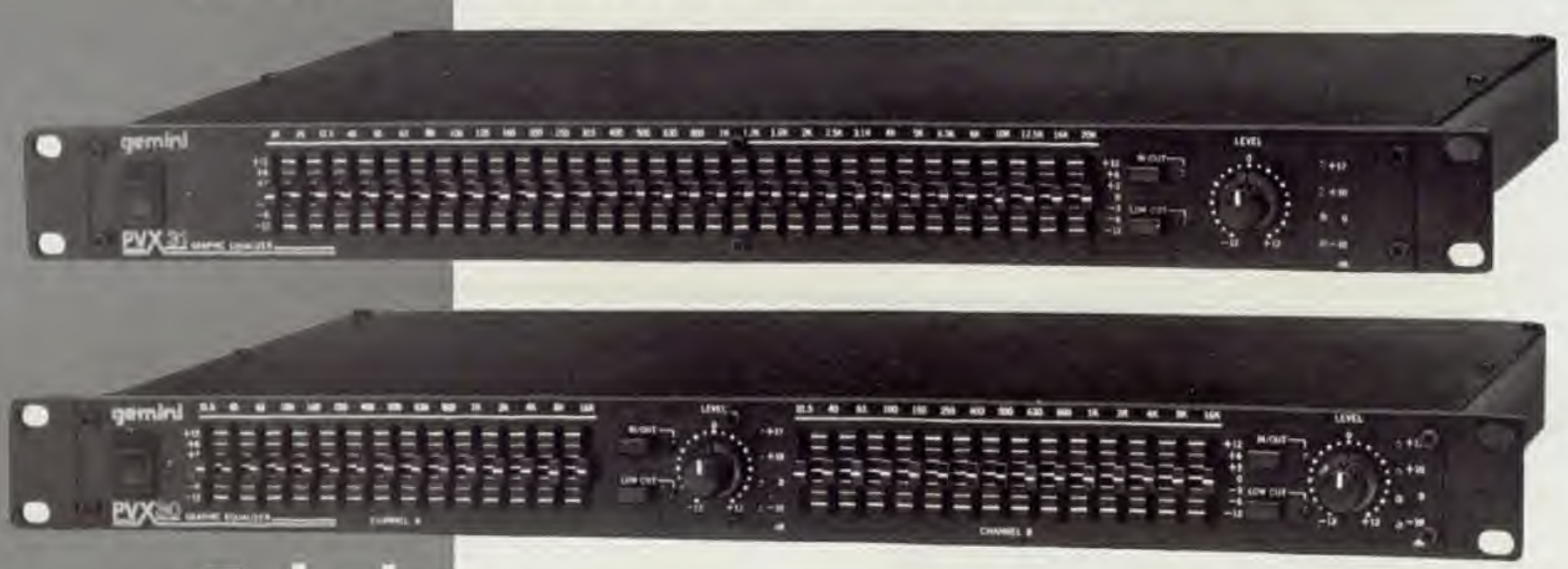

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Mobile Beat™

The Official Trade Magazine For Professional Mobile Disc Jockeys

ISSUE #6
FEBRUARY / MARCH '92

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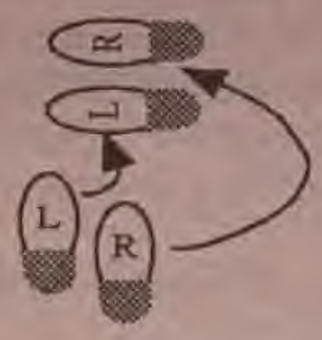

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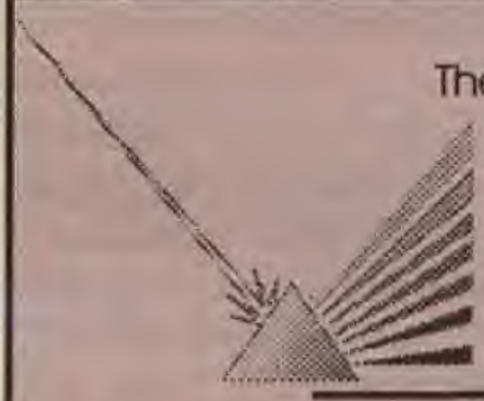

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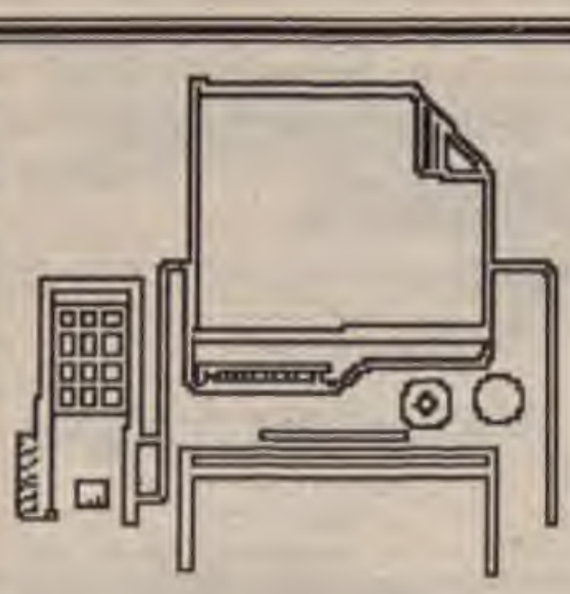

FEEDBACK FAX POLL

HOW'S BUSINESS?

IS THE RECESSION AFFECTING YOUR DJ BUSINESS? IF SO, TO WHAT EXTENT?
BASED ON TRENDS IN YOUR AREA, WHAT ARE YOUR PROJECTIONS FOR 1992?
FAX YOUR COMMENTS TO (716) 385-3637. MAIL-IN RESPONSES ALSO WELCOME!

FEEDBACK

COMPILED AND EDITED BY
MIKE BUONACCORSO

To kick off our first issue of 1992, let's dive right into an overflowing Feedback mail bag!

Dear Mobile Beat:

Here's an opinion regarding your FEEDBACK section, Issue #5:

"Any mobile jock or club jock worth his or her salt, excluding the 'weekend warrior' or fast buck 'music illiterate' (to quote Mr. Mixon), is working their tails off on WEEK-ENDS! Weekends, as there are only fifty-two, are the meat and potato times for the serious and successful M/C-DJ."

In response to Mr. Aguilar's critique, promoters incredulously schedule Forums and Expos ON WEEKENDS. The Canadian Expo '92 was SATURDAY January 25th and SUNDAY the 26th. This year's East Coast DJ Forum is scheduled for SATURDAY, SUNDAY, and Monday (?). We would love to attend however we're WORKING (thank goodness). Being booked a year in advance, cancelling for a seminar is ludicrous. Unlike folks with "real jobs" who enjoy paid vacations or have paid sick/compensatory leave, the full time M/C-DJ dare not give up 1/52nd of his or her income potential.

I feel that the promoters of these WEEKEND events must be completely insensitive or ignorant of the schedules of the clients they serve. Expo/Forum it on TUESDAYS, WEDNESDAYS, and THURSDAYS to attract the successful, serious and studious jock with this time frame available, wanting new technical wonders and the desire for more in-depth seminars beyond the typically basic Mobile/Club Jock Course 101.

Perhaps if we may have been able to elevate Mr. Mixon's expertise and spirits, to help him and others like him, overcome "fast buck illiterates", we might have saved him from the "living hell of sales."

Cap Capello
CAPELLO PRODUCTIONS
Glenville, NY

The "magic formula" for THE-DJ-SHOW-TO-MAKE-EVERYBODY-HAPPY apparently has not yet been found. There have been all weekday DJ events and these have also been met with their share of gripes. Incidentally, promoters of the 1992 East Coast DJ Forum tell us the Monday was added to accommodate DJs who choose to work Saturday and still wish to attend the show.

■■■■■■■

Dear Mobile Beat:

Congratulations on a top notch magazine. I find that the articles are exceptionally informative. However, there are a couple of suggestions I would like to make. Many of your advertisers use toll free numbers. This is great if you live in an area serviced by that particular 1-800 number. I would like to suggest that each advertisement contain the area code and a local number so that readers like myself are not excluded from obtaining products and information available.

As weddings account for 80% of my business, I would like to see a list of songs suitable for e.g. the Bride's great Auntie, when she asks for a waltz, quickstep, foxtrot, tango or cha cha or other ballroom dances. I am not a fan of ballroom dancing but obviously I would like to be able to fill the request and feel confident that I am playing a foxtrot and not a quickstep when a foxtrot is requested.

Furthermore, I am contemplating a Karaoke machine as an additional profit centre to my business. As with all new equipment, my product knowledge is limited. I would like to obtain information on equipment available, how to market the service and how much I can expect to charge. Is Karaoke just a fad that is going to be lost in the near future or is it going to stick around for awhile?

Edward Brassington
CHAMPAGNE DJ SERVICE
Orillia, Ontario

Ed, here's three quick answers to your questions:

1. Re: 800 numbers. We are making it a point to get the second phone number (and address) if possible.

2. Re: Ballroom Dancing. This question will be incorporated into a new survey in a future issue.

3. Re: Karaoke: Watch for issue #8, (June/July '92), it will be a SPECIAL KARAOKE EDITION!

■■■■■■■■

Dear Mobile Beat:

The Mobile Beat Top 200 list in your last issue was very intriguing. It also brought to my attention a concern that I have been hearing from some of my clients, that we DJs, may need to think about.

Let's assume that most DJs do 80% weddings. This being the case, I have been getting requests from more and more clients ***not*** *to play the "typical wedding music". Asking my clients to explain what they mean by "typical wedding music", here is what I have found:*

Most of my wedding couples are between the ages of 20-28, so are their close friends and their bridal party. This group as a whole are going to many of their friend's weddings each year and they are finding that the DJs are playing the same songs at every wedding they attend.

This Top 200 list confirms what they are saying. I play between 45-50 songs in a three hour dance set, and I probably play between 35-40 of the top 50 songs on the list every night. That means that 70% to 80% of the songs I play at a wedding, are the same songs that every DJ is playing. Many of the guests at a wedding are now able to name most of the songs we are going to play that night. Are we becoming CLONES and too predictable??

So what is to distinguish one wedding DJ from another? I believe there are three basic elements to consider: 1) Equipment, 2) Personality, 3) Music.

The equipment used by most established wedding DJs is adequate and similar. Occasionally we see a home stereo unit and occasionally we see a laser disc player, but these are the exceptions. So except for CD vs. vinyl, there is not too much distinction here.

When it comes to personalities of wedding DJs, no two are alike. So there is a built-in difference between DJs of the same company. Since most wedding DJs do not put on a "show" at a wedding reception, our professional personality will usually come to the forefront when we have to "drag" the guests out on the dance floor for the "typical wedding music", i.e.. Hokey Pokey, The Stroll, Proud Mary, Celebration, etc. Being personable will work for most weddings. But good personality traits are a plus at a wedding.

So we come to music, which is our cheapest and easiest way to distinguish ourselves from each other. We, including myself, seem to be falling into a rut that plagued wedding bands. Some of us might remember that it was 'dem' wedding bands that ruined Proud Mary long before DJs became popular. Why are we playing the same music?? Is it because we are afraid of being different? Is it that we are too lazy to look for any newer songs to replace some older ones? Is it because many DJs are over 30 and their personal tastes are influencing their selections? Or is it because these are the good party songs for all ages? If the latter is true, then are we running the risk of being boring, predictable and slowly jeopardizing our wedding business by playing "my parent's music" at a couple's wedding.

I am not saying that the majority of couples are requesting no typical wedding music, but the number is growing each year and many more are listing 5-10 of the top 20 songs on the list as "not to be played, even if requested". Bridal couples' ages remain at 20-28 years old, but the music gets older every year. If you look at the top 100 songs on the list, 85% are over 5 years old, over 50% are over 10 years old and 30% are over 20 years old!

The Mobile Beat Top 200 is very useful, but didn't go far enough. Limiting us to our top 25 songs made the list distorted, because even if everyone had the same 26th requested song, it wouldn't have made the list. I would like to see Mobile Beat ask us to send in a list of 10-15 songs that we play regularly, that are less than 10 years old and are not on the top 200 list. This might get us away from the typical wedding music which is beginning to make all of us sound alike. Here are mine:

R.O.C.K. IN THE U.S.A. -	JOHN COUGAR - '86
JUST LIKE HEAVEN -	CURE - '87
BABY I'M A STAR -	PRINCE - '84
GOOD VIBRATIONS -	MARKY MARK - '91
O.P.P. -	NAUGHTY BY NATURE - '91
IN YOUR EYES -	PETER GABRIEL - '86
WHEN I'M WITH YOU -	SHERIFF - '88
DANCING WITH MYSELF -	BILLY IDOL - '86
YOU'RE THE INSPIRATION -	CHICAGO - '84
IT'S THE END OF THE WORLD -	REM - '88
DANGEROUS ON THE DANCEFLOOR -	MUSTO & BONES - '91
DON'T ROCK THE JUKEBOX -	ALAN JACKSON -'91
UNBELIEVABLE -	EMF - '91
RIGHT HERE, RIGHT NOW -	JESUS JONES - '91

Kenny Zail
Party Hits
Woodridge, IL

You win the Mobile Beat Golden Pen Award on this one Kenny! Excellent insight! Many on our staff shared similar thoughts as we tabulated the votes. As a result, we are presently developing a different approach for our next music survey and we appreciate your input.

■■■■■■■■

Mobile Beat welcomes your ***"FEEDBACK".*** *Write:* ***"FEEDBACK"****, c/o Mobile Beat, P.O. Box 43, East Rochester, NY 14445. Or fax your letter to (716) 385-3637. Views expressed in* ***"FEEDBACK"*** *do not necessarily reflect the views of Mobile Beat or LA Communications, Inc.*

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Dear Mobile Beat:

I, and many other DJs in my area, would wish you'd get off this copyright issue kick you've been on. As for myself, I've never had any problem with getting licenses or permission to play pre-recorded music or tapes made by myself. Myself or any of the DJs in my area for that matter have never heard of any problems in this area, and we wish you would stop stirring the pot. There is no problem. You guys are the ones that are going to make problems. The record companies are going to read all this bullshit and get ideas! As if they need more money. So please, just knock it off. Us DJs are starting to get very pissed off and will cancel our subscriptions if you don't quit it.

David C. Miles,
Miles Sound Productions
Burbank, CA.

Your letter echoed the sentiments of several DJ service operators who choose to believe that our article on potential copyright areas could cause the music industry to take a closer look at the activities of Mobile DJs. The fact is, that stone was turned over some time ago. Our task, editorially speaking, is simply to let every mobile know what is, what isn't, and what may be construed as copyright infringement.

Obviously, it would not be in our own best interest as DJs, nor would it be journalistically responsible for us to try create a problem where one doesn't exist. We simply report the facts and the fact is, this is not a new issue or one that should be ignored by any mobile DJ. As we pointed out in the article, (Copyright confusion, October/November '91), for a number of years, the record industry has been pushing Congress for the right to charge anyone who uses sound recordings in public performance. We also made it very clear that if a DJ uses "store bought" CDs, cassettes and records, there is, at present, nothing at risk. The reason you have had no problem in your area is that, at present, the record industry does not have the necessary enforcement tools. If and when Congress decides to grant the record industry the right to charge for public performance, you and the other DJs who share your feelings, could quite possibly be caught off guard. Burbank is a long way from Washington, DC, but that's no reason to assume that what happens on Capitol Hill will have no bearing on your DJ service. This is not an issue to be ignored. It is a topic of discussion at virtually every DJ convention or gathering. We appreciate your letter and comments, and encourage you, and any other DJ with strong feelings (pro or con) on this issue to write to those who make the laws, not just to those of us who report on their effects.

■■■■■■■■

To rebound on the lighter side, we'll wrap up this issue's Feedback with a little "humor" from DJs Steven Reese and I. MacCorquodale of Club Benz DJs, Sunderland, Ontario.

10 WORST EXPERIENCES FOR THE HUMBLE DJ

1. Some overzealous "spokesperson" from the crowd approaches with a cassette, entreating you to 'rewind to song 2 on side 1 and play it, man, because the crowd are wanting for it, needing for that song!'

2. The proverbial anti-DJ comments: "You suck!"; "You gonna play anything good?!"; "Play something we can dance to!", etc. Nothing ruins a gig like an unappreciative audience. The DJ and crowd share a symbiotic relationship. If the crowd's happy, the DJ's happy, does a better job, and everyone has a better time.

*3. The small number of "wallflowers" who ruin the fun for everyone by sitting around and claiming that they hate everything, but **always** inevitably show up at **every** function. Go figure.*

4. Waiting to get paid. In fact, any violation of a contract.

5. Imbecilic fools, usually heavily inebriated, asking to "push buttons", or sing slurred Hank Williams ballads on the mics.

6. Overly curious guests who stomp carelessly over wires and cords, elbow their way past you, and start rifling through the music on hand to see "what you've got".

7. Not knowing the electrical setup for each new venue and the unavoidable overloading of hundred-year old circuits which shouldn't be linked.

8. Severely drunk and enthusiastic guests who flail around happily near your equipment, and barely comprehend any warnings you may shout.

9. Unsuspected difficulties and the process of dealing with them while still keeping the beats steady - a light burning out, a speaker blowing, a tape being eaten in the middle of a track, a CD or record skipping, a brawl occurring near your setup..

10. And the all-time worst: A POWER FAILURE! This is where flustered DJs often lose their cool, as they have to perform a live comedy act or similar vocal presentation, while they pray for the electricity to start circulating again.

Beat Mixx

by Bob Lindquist

Welcome to 1992 and Mobile Beat issue #6! With this edition, we are pleased to welcome several new advisors and contributors to our staff (see page 4). We greatly appreciate the input and assistance each of these individuals has offered, and continues to offer, in helping us live up to our commitment of providing you with all the Mobile DJ "News you can Use".

One of the new faces around the office is Mike Erb, owner of "Michael 'E' Mobile Sound". Mike's designation is Mobile Beat ProFiles editor, and he'll be helping select and interview DJs for future Mobile Beat ProFiles. The Mobile Beat staff is always searching for exceptionally enterprising DJs with aggressive ideas, unique marketing strategies or whose performances are positively phenomenal! If this sounds like you, send us some background information (news clippings, brochures, videos, etc.) and tell us why you would be a good ProFile candidate. A Mobile Beat ProFile is an excellent selling tool to show your prospects, as well as a nice thing to frame and give your folks on their anniversary!

And now the news . . .

Star DJs Searching for DJ Stars

When a large corporation cooks up a multi-city promotion that involves the use of local DJs, the hassles can be overwhelming. Often, the individual in charge of hiring DJs for the events starts with the yellow pages from each city, and stops when the most competent sounding mobile in each market has accepted the job. This approach, unfortunately, has lead to varying standards of quality, professionalism, appearance and presentation.

Now, Star DJs Entertainment, Inc. of Old Bridge, New Jersey is preparing to offer corporate America a better way. Star has announced plans to establish a coast-to-coast entertainment network to provide corporations the talent they need for national promotions at locations across the U.S. Star president, John Murphy, says he sees this as another way of creating new opportunities for the DJ/entertainment industry. He explained, "Up until now, a corporate promotion might involve the use of 150 to 200 different DJ companies. It only made sense to create a national network able to handle the 2,000 to 3,000 events that a corporate client needs to execute".

According to Murphy, Star DJs has secured national corporate sponsors for promotions in 1992 and is looking for mobiles to join the network. He explains his goal is to, "Align the network with top players and successful mobile entertainers from around the country to form a powerful association that can handle tens of thousands of events nationally". He adds, "I have a corporate client who needs to execute 2,000 events in April and May alone. The events range from the NCAA Final Four to in-store promotions and product demonstrations. What's more, they have offered us access to millions of dollars of audio and video equipment that can be loaned, leased, or sold to our network members".

If you have an interest in the Star DJs National Entertainment Network, simply fill out and return the questionnaire below. You will then be contacted by a representative of the company.

How's Business?

Calls have been coming into One Mobile Beat Tower from across the US and Canada asking how DJs in other parts of North America are doing. As is the case with all businesses, the recession is having substantial impact on DJs in some areas while others report their bookings are on the increase. How are things going for you? Was December up or down over 1990 and how do you think the coming wedding season will compare to last year's? Fax (or write) us a brief note and be sure to include where you are from and how the economy is doing in general in your area. Check for the results of this issue's FAX POLL in issue #7.

ADJA Update

Organizers of the American Disc Jockey Association continue to busy themselves with getting the word out to DJs across the US. Presently on the drawing board is a series of "Mini-Forums" to in-

NATIONAL ENTERTAINMENT NETWORK QUESTIONAIRE

If you are interested in doing national corporated events, complete and return this form - please print legibly, ball point pen preferred

Business
Name:_____
Address:_____
City / State / Zip:_____

Home
Name:_____
Address:_____
City / State / Zip:_____

Phone
Business:_____
Mobile:_____
Home:_____

Official Business Name:_____ Are you: Incorporated, partnership, DBA, sole proprietor? (circle 1)

How many years in business?_____ How many years as a mobile entertainer?_____ How many entertainers do you have access to?_____

What kinds of events does your company do?_____

How many entertainment systems do you control?_____ Do you: Own? Rent? Lease? your equipment (circle 1)

Do you have experience with Laser Karaoke?_____ If yes, club or private parties? (circle) What Laser Karaoke do you have experience with?____

Do you have experience in performing promotional events?___. If yes, please attach a short summary of your experience.

Why would you like to be part of this NATIONAL ENTERTAINMENT NETWORK?_____

_____

Please return to: NATIONAL ENTERTAINMENT NETWORK, 400 Perrine Road, Suite 400B, Old Bridge, NJ 08857

troduce the association to potential members face-to-face. The concept includes a tie-in a with a local DJ equipment dealer so that, in addition to seminars on business operations and a presentation about the association, attendees can also spend hands-on time with the latest equipment. These events will be scheduled so as not to interfere with your work schedule. If you would like to see an ADJA "Mini-Forum" in your area, contact your local equipment dealer, or call 1-800-899-6727.

Vin-ally!

Music Management Service, Inc. of McLean, VA is now able to import almost all of the top 40 songs that are no longer being pressed in the US. On a recent singles chart published in Billboard magazine, only 20 songs were available domestically on 7" vinyl, of the remaining 20, 16 were available through MMS exclusively to DJs. Price per title is $3.89 with quantity discounts on large orders. MMS has operated a DJ business for over 20 years with over 100,000 events in their history. The company has always believed that the best way to offer an up-to-date selection and stay within a set budget is to use 7" vinyl. For additional information and a list of selections available, write Music Management Services, Inc., 1446 Emerson Ave., McLean, VA 22101.

DJs Host "Music-On-Hold"

WordPerfect corporation has come up with a unique way to lessen the frustration of being told to hold. The company is using DJs to entertain customers who call the 800 line for technical assistance. The "hold" DJs play CDs, chat with customers about new software and estimate how long it will be before a technician will take their call. Time to start thinking of every company you can call and offer your services! (Thanks to Richard P. Dieguez, Attorney and Counsellor at Law, NY, NY for sending us this one.)

Living Legacy

It was front page news when SONY acquired CBS Records and took control of the Columbia and Epic labels. Seldom was it mentioned, however, that a third label, which was in its infancy at the time, was also part of the deal. Now, nearly two years later, that label has brought us several excellent reissues, including one that earned them a Grammy. The label is Legacy and it came to be a little over eighteen months ago with an excellent collection of hits from Paul Revere and Raiders. Legacy has just released its plans for 1992 and there is much good news. Most timely for DJ use are: a multi-artist CD entitled "St. Patrick's Day", "Luck Of The Irish" from the Clancy Brothers, and Mitch Miller's "Irish Sing-A-Long". Finally, we can toss those scratchy old Dennis Day and Bing Crosby LPs.

Among the other Legacy titles awaiting their debut are: the Mountain classic, "Nantucket Sleighride", "The Essential Johnny Cash", Carole King's 20th Anniversary collection, and three separate CDs in Legacy's "Guitar Series" by Les Paul, Link Wray, and Carl Perkins.

Glitter Goes for the Gold, Again!

During the summer of '72, the Democrats nominated George McGovern for president, authorities nabbed the Watergate "plumbers", and former Alabama Governor George Wallace was paralyzed following an assassination attempt. It was also the year Gary Glitter's Rock N' Roll (Part 2) was all over the radio. Now, 20 years later, Glitter's (born Paul Gadd) ultimate golden oldie is returning as a single on the Rhino label. Why, you ask? We'd like to think it was because the song fared well on the MB All-Time Top 200 (Issue #5), but the fact of the matter is that Rock N' Roll Part 2 has become a favorite anthem among hockey fans throughout North America. According to Rhino, Rock N' Roll (Part 2) has most recently become popular among fans of major sporting events including the 1991 World Series. Once again, a song that MDJs have been spinning for almost two decades is in the news, and who gets the credit? . . The Twins and The Braves! The song is available as a single, b/w Rock N' Roll (part 1) and on the new Rhino CD, Rock & Roll: Gary Glitter's Greatest Hits.

Just A Rumor?

It's been on the DJ grapevine that, as of January 1, 1992, Panasonic ceased production of its popular Technics SL1200 MK II turntable. We called the company's corporate communications office in Secaucus, NJ, and were given the official word: "Why would we stop production of the best selling turntable we've ever made?" . . 'nuff said.

Mother/Son Update

In our last issue, we asked for some suggestions for the occasional Mother/Son dance. Rockin' Rich Nordheim of Wilkes-Barre, PA, says his favorites are: Whitney Houston's, *Greatest Love of All*, *Times of Your Life* by Paul Anka and the multi-pur-

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pose Kenny Rogers classic, *Through The Years*. From Los Altos, CA, Steve Wozniak, owner of a Sound Investment, adds *Unforgettable* by Nat and/or Natalie Cole, Bette Midler's *Wind Beneath My Wings* and one that I personally was unfamiliar with, *Thank You*, by country star Ricky Scaggs. The peak wedding season is fast approaching so if you have a particular Mother/Son song that works for you, let us know.

Congratulations:

Ness / Optec of Hackensack, New Jersey recently recognized the following members of their distribution network for outstanding contributions during 1991:

Rep of the year -
Image Marketing, California
Distributor of the year -
Audionova, Quebec
Dealer of the year -
Herme's Music, Texas

DENON DN-7700

Recordable CD Update: Don Holcombe of Arlington, VA wrote us recently regarding the status of CD recorders (not to be confused with the Sony Mini Disc system - Mobile Beat issue #4). To Don, and many other DJs, recordable CDs could be the perfect way to get all their music into one format. The technology does exist, but is it in the budget? CD recorders, like the Denon DN-7700 pictured above, feature the latest in CD technology and simplicity of operation. Denon claims recording a CD with the DN-7700 is as easy as making a cassette tape. It's priced at just $16,000. If you want to transfer your vinyl collection to CD, you'll need an audio interface (an additional $4,000). Actually, the unit is specifically for professional use and is available only through professional equipment distribution channels, but, we can dream!

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FET-1000, FET-1500, FET-2000. Introducing the latest series of professional power amplifiers from Ashly, featuring more models, with more power, than ever before. From movie theaters featuring the sonic excellence of Lucasfilm's THX™ sound reproduction systems to outdoor stadium events covering well over 80,000 satisfied audio enthusiasts, Ashly amplifiers have developed a solid reputation for rock steady performance and near-perfect reliability. And now that legendary Ashly power advantage is available in even more configurations to meet the needs of any amplification situation.

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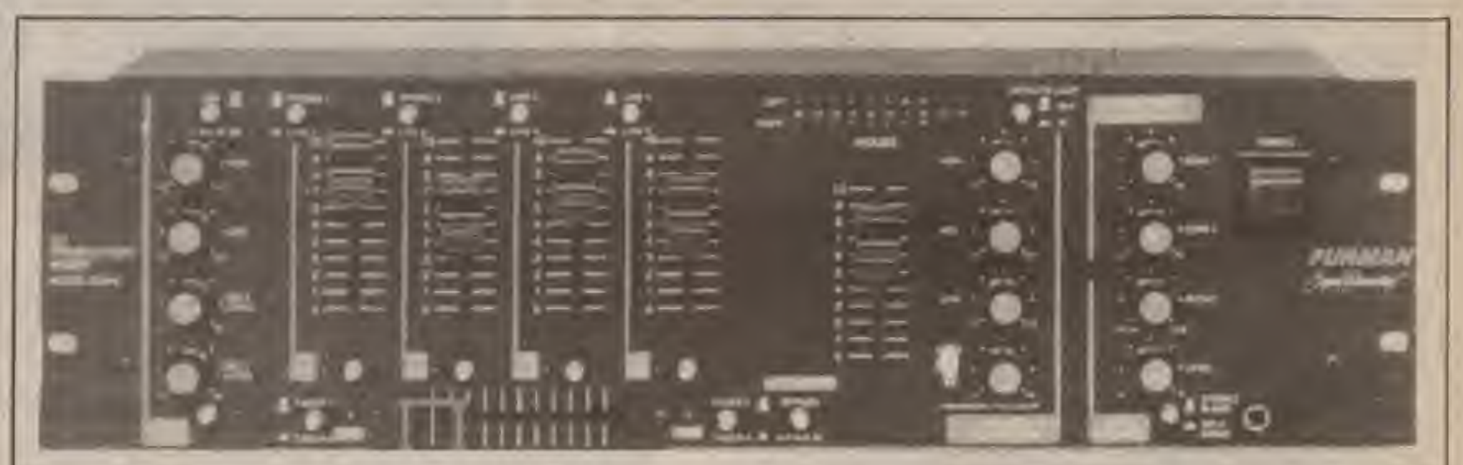
WHAT'S NEW?

Punch Packing Pro-board Premieres!



Flexibility is the major feature of the DJM-8 DJ Production Mixer from Furman Sound, Inc. This new board has 8 stereo inputs (2 phono / 6 line) which may be routed to four inputs. You then have the choice of going to a crossfader or straight to the amp. If the crossfader goes flat on the road, your spare can be easily dropped in. In addition, the DJM-8 has on-board 3 band EQ and dual VUs keeping watch on the main outputs. Microphone equalization is provided along with two talkover mic inputs, each with its own level control. The 'PUNCH'™ comes in the form of extra bass from a proprietary Subharmonic Processor. Want more? How about a "Beat Sync" LED at each end of the crossfader to facilitate mixes without missing a beat! Oodles of outs are provided for tape dubbing, lighting, and for a mono subwoofer system. Somebody has been doing their homework! **For more information contact Furman Sound, Inc. 30 Rich Street, Greenbrae, CA 94904 (415) 927-1225**

WHEN SOMETHING DEVELOPS TELL MOBILE BEAT!

Send press releases, photos and information on your new products, services and technologies to: What's New, c/o Mobile Beat Magazine, P.O. Box 43, East Rochester, NY 14445. (FAX- 716-385-3637). Photographs should be sent by first class mail or overnight courier service only. Unless requested, materials will not be returned.

Hitting High & Low-end

The "Producer Series" of speakers from Gem Sound is designed for demanding DJs and club installers looking for high performance at an affordable price. The new series includes: the 12TE, which handles 150 watts RMS and features a low-frequency 12" EV driver and 4" by 10" horn with 1 1/2" piezo driver; the 150 watt 15TE, with a 15" EV driver for the lows, 7" by 15" horn with 1 1/2" mid-range compression driver and 3" Motorola bullet horn tweeter; and the 215TE which can handle up to 300 watts using the same components of the 15TE with an additional 15" EV driver for added bass. The 15TE and 215TE feature separate input jacks for biamping. All come complete with metal grills, corner hardware and carrying handles.

For those just breaking into the DJ business, or looking for an excellent speaker for use at home, Gem has introduced the "Starter Series". This family consists of four models priced from $74.95 to 149.95 (each). The DJ8 and DJ10 are compact speakers handling 50 watts and 60 watts respectively. At the upper end, the DJ12 and DJ15 have 12" and 15" woofers respectively and a single 3" by 7" horn tweeter. Power handling for the DJ12 is 75 watts RMS and 100 watts RMS for the DJ15. Both models have carrying handles. **For more information contact: Gem Sound Corp, 600 East 156th Street, Bronx, NY 10455 (212) 292-5972**

The 'Producer Series' from Gem Sound includes (L to R) The 15TE, 12TE and 215TE

Remember These?

Reports that vinyl is dead have been greatly exaggerates, especially in DJ circles. The fact is there is still a lot of vinyl out there and many DJs are just not ready to go CD. As long as there are records, they'll be a demand for quality turntables. With this in mind, MBT Lighting & Sound has unveiled the DJ-1900 professional DJ turntable. With direct drive, pitch control (+/- 3% minimum), quartz accuracy, aluminum die-cast platter and electronic braking, the DJ-1900 has all the features necessary for DJ use. Signal to noise ratio exceed 55db, wow and flutter is less than 0.15% WRMS. Weight: 20lbs. **For more information, contact MBT Lighting & Sound, P.O. Box 30819, Charleston, SC 29417. 1-800-845-1922**

Rack N' Roll!

With rackable equipment now the standard for DJs, musicians and engineers, this new design should be a welcome alternative. Fox's "Rack N' Roll" is a simple, light, affordable ($99.95 list) and expandable way to safely rack mount equipment. The units are constructed of box tubular steel, drilled and tapped for standard rack spacing as well as stacking. A wooden road box with decorative side panels is available. **For more information contact Sound Designers Studio, 424 West 45th Street, New York, NY 10036-3565 (212) 757-5679**

Storm Front Hits Dancefloor

Picture seventy beams of multi-colored light moving back and forth across a packed dancefloor and it's easy to understand why American DJ named this effect the Typhoon-70. The unit, which is one of several new effects from ADJ, uses two 400 watt EVD lamps and thirty five lenses to create a powerful 800w lighting effect that makes an ideal centerpiece. A built-in microphone and motor keep the beams moving to the beat. With a weight of 43lbs., it's mobile as well. Suggested retail: $1299.

The Jewel is an extremely affordable, 300w special effect that produces very tight, multiple beams of light that rotate back and forth to the music via an internal microphone. The Jewel comes in clear or multi-colored and is fan cooled. At just 7lbs, the unit is easily carried and mounts to a tripod. Suggested retail: $189.

The P-56/Can is a low profile black steel Par 56 can. It is ideal for low ceilings or light stand systems and weighs just 3lbs. The unit comes complete with socket, cord and plug, gel frame w/ lamp safety screen, and wiring hardware. Suggested retail: $49.

For more information on these, or other products from American DJ Professionals, Call 1-800-333-0644

'GNOME' COUNTS BPM, HAS EAR FOR PITCH.

Still using your wrist watch to determine BPM? Now, there is a much simpler and more accurate way to count beats. The Metrina-Multi 353 Digital Metronome, makes beat counting as simple as tapping along with your finger. It's extremely precise and can produce BPM indications from 30 to 240. An oversize digital readout makes use extremely convenient, even in low light conditions. In addition, the device has a chromatic scale pitch reference to tell you what key a particular song is in. If that weren't enough, it is also a countdown timer with stopwatch. In all, the unit, which you can fold up and carry in your pocket, performs six different functions. Priced at $79.95 (plus $3 shipping), The Metrina-Multi 353 Digital Metronome is available from Good Times Entertainment, 2945 N. Los Olivos, Suite #107, Oxnard, CA 93030. **For more information, call (805) 486-3548**

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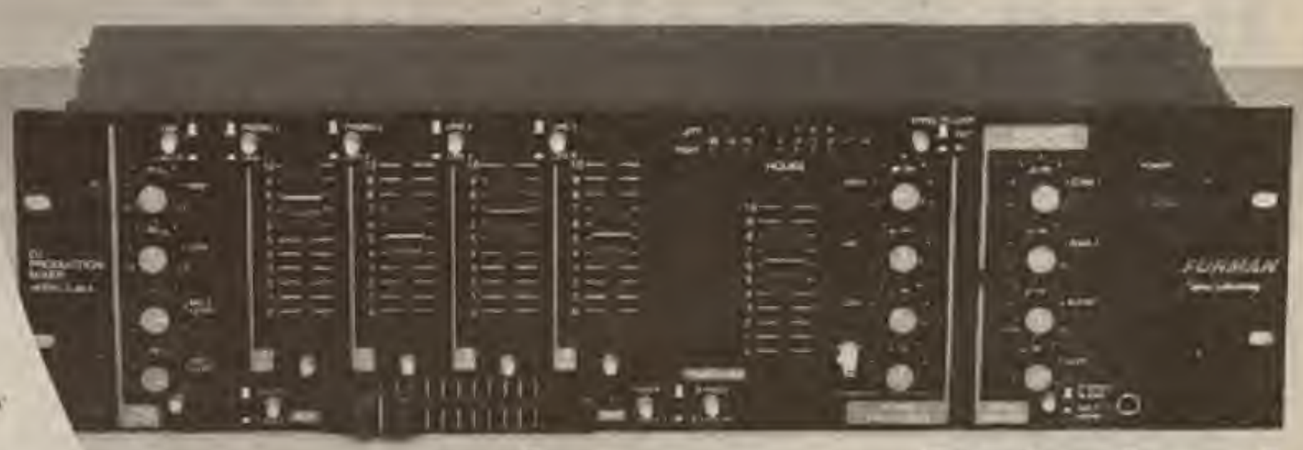
. . . Dave Miller, National Marketing Director, KLS Electronics, USA

We asked a few DJs what they wanted in a mixer...

DJ's Wish List

- ✔ Plenty of stereo inputs (like 6 line and 2 phono)
- ✔ 4 input faders
- ✔ Bypassable crossfader
- ✔ Beat Sync LED's at both ends of crossfader to help make perfect transitions
- ✔ Field-replaceable crossfader
- ✔ Two talkover mic inputs with XLR connectors
- ✔ Talkover must have its own EQ and effects loop
- ✔ Talkover Dim/Mute button
- ✔ Cue button and indicator on each fader
- ✔ Headphone jack with volume control
- ✔ Choice of headphone setup: either adjustable stereo Cue/Program Blend or Split Mono (cue in one ear, program in other)
- ✔ House master fader plus two Auxiliary Zone controls
- ✔ Stereo Effects Loop with in/out button for external signal processor
- ✔ Stereo VU meters
- ✔ 3 band EQ on main output
- ✔ Subharmonic processor to create new lows and add PUNCH to dance beat
- ✔ Tape dub outputs (with or without talkover)
- ✔ Light sync output
- ✔ Mono subwoofer output
- ✔ Ground lift switch
- ✔ Compact size to make installation easy
- ✔ Very Affordable Price!



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Records, Tapes, & CDs On Desktop!

New for DJs using IBM and IBM compatible computers is **'The Mega-Huge LP/tape/CD data base and invoicing system'** from PowerBuy. Jim Eikner, Systems Manager for the Austin, Texas, based company says the system gives DJs instant access to over 40,000 titles and allows them to purchase selections at wholesale prices.

The concept is simple. Users purchase the database, install it on their computer hard drive, and have immediate access to virtually every song available in North America. The "Mega-Huge" system displays songs by title, artist and original product number along with available formats (LP, CD, or Cassette tape).

Users can purchase any song in the data base simply by entering the product numbers in the invoicing section, then send the invoice along with Visa/Mastercard number, cashiers check or money order. Orders are delivered normally within four weeks. Minimum order is $125, and prices are fifteen to twenty-five percent below average retail. Sales tax is applicable only when the order is from within the state of Texas.

The database is available direct from PowerBuy on a series of diskettes with complete instructions for just ten dollars (covers postage, handling and production) or as a compressed archive in ZIP format through the GEnie network. There is no charge aside from connection and use time. Eikner says the database is updated quarterly, and new releases are usually available before they reach the store.

Recommended for use with a 640K or higher RAM, IBM or IBM compatible computer. Hard disc with eight and ten megabytes free space is required. **For more information, call Jim Eikner at 1-800-324-4414, or write PowerBuy, 7113 Burnett Road, Suite 110, Austin, TX 78757**

Jet Fuel For Scratch Jocks

Put a sharp, percussive edge on your scratching with a set of "Jet Fuel's Transformer Buttons". Developed by DJ Dan Curry, of Apollo DJs, Little Rock, Arkansas, the device gives DJs an alternative to cross fading. The device connects between the turntable outputs and mixer inputs. An oversized red button on each unit allows the user to punch audio in and out. A bypass switch enables the device to be easily taken out of the audio chain when not in use. Priced at $35.00 2 for $55.00. **To order or for more information, call 1-800-322-1895**

"Faster Spin Cycle"

Owners of Record Doctor™, Record Master™ and Nitty Gritty™ Model 1 record cleaners will benefit from a new device from KAB Electro-Acoustics. "The Gliding Platter" component kit consists of a specially designed needle bearing and alignment spacer. When properly installed, the components virtually eliminate all rotational friction between the platter and the machine, making manual rotation significantly easier. For more information: **K-A-B Electro Acoustics, Plainfield, NJ (201) 754-1479.**

Mobile Beat™

The Digital Compact Cassette Format

By Gerry Wirtz

TECHNOLOGY UPDATE

Gerry Wirtz is Senior Product Manager Hardware/Software, Philips International B.V. Eindhoven, The Netherlands

THE NEW TAPE FORMAT FOR MUSIC SOFTWARE

The Digital Compact Cassette (DCC) will be the third product for which Phillips has set a major world standard. The Audio Compact Cassette was first in 1963, followed in 1982 by the introduction of the Compact Disc. At the time Phillips invented the Audio Compact Cassette, the company had already recognized the vital importance of world-wide standards. As standards were then set by individual companies working on a regional basis, Phillips went as far as to give the technology away for free. In the '80s, when Phillips began to look for a successor to the Compact Cassette, the same drive for world standards made it one of the main partners in the Digital Audio Tape (DAT) standardization process.

Close to the market launch of DAT, it became clear that prerecorded software would not be available on this medium. This placed DAT in a very difficult position. Moreover, DAT machines can not play existing analogue cassettes, and the analogue cassette market is booming. Over 500 million cassette players of various kinds had been sold and pre-recorded cassette sales were running at some 640 million a year, and the market was showing a healthy rate of growth. It was obvious that DAT would not be able to replace this tremendous momentum in the analogue cassette market without software availability.

As Phillips studied this situation in detail, it became clear that the playback function was of greater importance than was previously understood. Seventy-five per cent of all audio products with a cassette function are for playback only, and have no recording option: for example, stereo headphone players, car cassette combinations and other mobile audio equipment.

The overall conclusion was that recording functions are mainly bought for consumers to make tapes for playback in their other portable and personal audio equipment. The playback products are therefore the driving force, rather than the recorders. And since playback equipment depends on pre recorded software, that is the key issue.

"THE DIGITAL COMPACT CASSETTE SYSTEM IS A DIGITAL EXTENSION OF THE COMPACT CASSETTE SYSTEM"

The basic dimensions of the DCC are the same as those of the Compact Cassette. However, it is flat with a cover that slides away when the cassette is loaded into the deck, protecting the tape against dust, soiling and damage. When closed, the slider also locks the hubs.

As all players will be equipped with an auto-reverse mode, it is no longer necessary to have holes for the reels on both sides of the cassette. One side is closed, allowing the display of graphic artwork or a list of music titles. On blank cassettes the tape length is indicated with holes in the casing. A record protection switch is also incorporated in the design.

DCC is a combination of proven Compact Cassette technology with new digital processing and recording techniques. This new system uses tape that is produced in high volumes (like video tape). This limits the minimum wavelength to about 1um. As it should be compatible with existing mechanisms, the tape speed remains at 4.76 cm/sec.

Two different kinds of data are recorded on the tape: the main data on 8-tracks, and auxiliary data on one track. The signals recorded on tape can be divided into tape frames. An Inter Frame Gap (IFG) with variable length is provided between tape frames to accommodate for small deviations (such as clock jitter) from the sampling frequency used during recording. Its nominal length is 64-bit periods, corresponding to about 0.4 percent of the nominal tape frame length (including IFG) of 16,384 bit periods. The IFG carries a signal that has alternating polarity at every bit position.

Being compatible with Compact Cassette, DCC offers the best opportunity available for consumers and industry to enter into the field of digital recording. It is expected to become a mass-market product offering new opportunities to the software industry for distribution of pre-recorded music.

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In Search Of Excellence

By Henry Collins

A hands on comparison of two hot high-end DJ mixers

Stanton PMC900

Stanton's newest DJ mixer combines production board features and performance with exceptional mixing ease. The Stanton PMC900 is about as close as you can get to a professional mixing board without setting foot into a studio. This 19" rack mount board has a four-channel buss with inputs for four turntables and eight line sources (1 phone, 2 line x 4 channels). The styling and finish is clean, meticulous and very distinctive. Layout and placement of the controls is uncluttered and facilitates use.

Front panel controls. Among the PMC900's front panel controls are: a rotary high and low EQ control; gain; input selection switch; pushbutton effects send; vertical fader; and pushbutton crossfader defeat for each of the four channels. Channels one and two are assigned to the left crossfader position while three and four reside to the right of the fader. I found this approach to be an excellent alternative to assignable crossfaders. With inputs for four turntables (two on each side of the crossfader), the PMC900 offers ample input options, eliminating the need for an assignable crossfader. A crossfader defeat switch on each of the four input channels offers the added flexibility of mixing with or without the crossfader. Four green LED indicators let you see at a glance which input channels are routed to the crossfader. As for the action on the crossfader, the glide is smooth as glass while the vertical faders were tight and sure.

Production board features. The features that immediately betray the PMC900's production board pedigree are rotary gain and EQ plus pushbutton effects send controls on each input channel. The EQ consists of a dual pot which provides high and low frequency boost and cut. Those accustomed to separate bass and treble control knobs might find this feature a little awkward.

The effects send on each channel routes stereo program material to two 1/4" phone jacks on the rear panel for use with outboard effects equipment. A matching set of phone jacks is also provided for the effects receive enabling you to connect signal processing devices, including digital delays, limiters, noise gates, etc. Front panel send and receive level controls allow you to balance the effects/program mix with studio precision.

Added extras. For lightning fast crash mixes and transformer effects, The PMC900 has two transformer pushbuttons, one on each side of the crossfader. These large, spring-action switches bypass the crossfader enabling you to instantly insert source material with the push of a button. When used in conjunction with the crossfader, a variety of precision mixes and transformer effects can be performed with pushbutton ease.

One item that is sure to become a hit with DJs is the "House Loud" feature. This provides a 3dB boost in signal gain with the push of a button. A second push returns the program back to the previous level. DJs will find this excellent for pumping up the volume momentarily for added dance floor excitement.

Cue selection on the PMC900 is accomplished by pressing one of seven pushbuttons. LEDs provide quick identification of the cue channel in use. The spacing between the pushbuttons is a little too close for fast and comfortable operation. Other front panel controls and features included a sub master level control, talk-over with adjustable level, main mic pan and sub mic level control.

Rear panel features. The layout of the PMC900's rear panel is clean and very straightforward. Quarter-inch phone jacks predominate the output section with the exception of two balanced XLR jacks for the main out. The 1/4" phone outputs include a stereo line out, stereo aux send and receive, stereo sub master and mono sampler out.

The PMC900's rear panel boasts a total of four stereo phono, and eight stereo line input jacks. The main mic input has an XLR jack while the sub mic input utilized a 1/4" phone jack.

One problem I have with the rear panel, which is actually the top side panel of the chassis, is with the placement of the XLR jacks. When an XLR connector with cable is inserted into the jack, the cable extends beyond the top edge of the front panel and can be a problem when mounting the unit into a console rack or counter top enclosure. To solve this, simply allow adequate space above the top edge of the front panel for cable clearance.

The suggested retail price of the PMC900 is not available at this time but my guess is that it will hit the streets at about $1,300. For additional information, contact Stanton Electronics, 101 Sunnyside Blvd., Plainview, NY 11803 (516) 349-0235.

Biamps' Advantage SCM7500

If you have been dreaming about all the features and functions you would

Cont'd

love to see in a mixer, open your eyes and take a look at Biamp's Advantage SCM7500. This mixer is packed with everything you would expect from a DJ dream machine. From the moment you lift it from the box and survey its seemingly endless field of knobs, faders, pushbuttons and indicators, you'll know this is no ordinary weekend party machine.

Front Panel Controls. Virtually every inch of the SCM7500's front panel has been devoted to an LED, rotary pot, pushbutton, fader control or meter display. At first glance, the presence of all these controls and knobs is somewhat intimidating. After a quick tour, you soon find that the SCM7500 is very user friendly. Like Stanton's PMC900, the SCM7500 features a four channel buss along with inputs for three turntables and seven line sources. The crossfader is assignable giving you the ability to position any input to the left or right of the fader. Two rotary controls, one on each side of the crossfader, perform the assign functions. Dual three band EQ provides program equalization on each side of the crossfader. A defeat switch is provided to disable the crossfader so you can mix directly from the input channels.

One innovation that is certain to win praises from installers and DJs is the SCM7500's VCA controlled crossfader. Instead of sending program signal through the crossfader, the dual element slider controls a matrix of four Voltage Controlled Amplifiers which adjust program gain. This revolutionary approach eliminates signal drop out and noise due to mechanical wear in conventional sliders.

A host of mixing options. The SCM7500 has two XLR mic inputs with switchable effects loops and switched phantom power for use with professional studio microphones. Each mic input also features three band EQ, cue buttons and talkover switches with adjustable program attenuation.

For dramatic bass, the SCM7500 has Biamp's Unique Bass Impact Circuit. Originally introduced on the DJ5001, this dynamic expander monitors program material below 100Hz and provides a 6 dB boost in signals that are 6 dB above the average signal level. This provides enhanced bass performance without introducing low frequency noise which can occur when the entire low frequency range is boosted.

Everyone knows that to get ground-pounding, pelvis-shaking bass, you need a separate sub bass enclosure which generally requires the use of an outboard active crossover. The SCM7500 solves this problem with a separate sub woofer output and variable low pass crossover. This balanced mono signal is supplied via a single XLR connector at the rear panel. With the push of a button, this same output can be switched to a full range mono signal.

The total package. Further proof of the SCM7500's heritage as a club mixer can be seen in it's comprehensive mix of output and monitoring options. The SCM7500 offers balanced XLR connectors for the main

Cont'd on page 36

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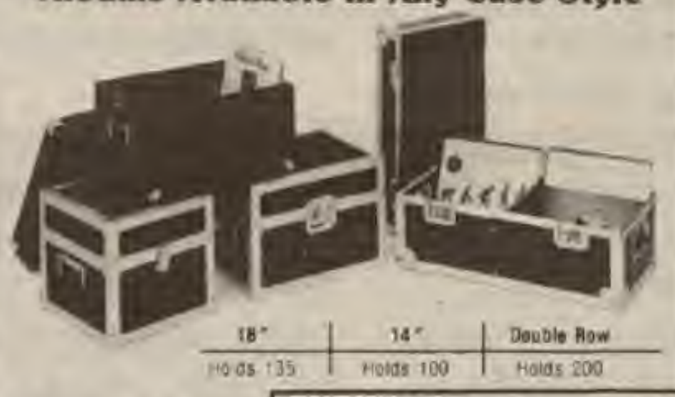

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Retrospect: One Last Look at 1991

by Rex Rutkoski

It began with a patriotic bang — the big bang of Desert Storm — and it ended with a controversial touch — Michael Jackson touching himself in front of a worldwide video audience. Such was 1991, a curious 12 months in which the music industry found itself held hostage by the war and then the recession.

It was a year in which the censorship debate would not go away, when the strange bedfellows of rap and country music seemed to become part of the mainstream, when Metallica was welcomed through the front door.

It was the year the music died for superstar promoter Bill Graham; for the brilliant, if sometimes misunderstood, jazz of Miles Davis; for the "Eight Miles High" flight of original Byrds' member Gene Clark; for the soulful power of David Ruffin, a lead singer of the Temptations; for the intensity of Steve Clark, a founding member of Def Leppard; for Steve Marriott, an alumnus of the Small Faces and Humble Pie; and Doc Pomus, whose songwriting put tuneful words in the mouths of Elvis Presley, Ray Charles, the Drifters, Coasters, Dion and others; and it was the year the cool jazz saxophone of Stan Getz was silenced; and the year the music died for Leo Fender, whose guitars gave voice to rock 'n' roll; for the Rev. James Cleveland, who sang his gospel; for Dottie West and her country dreams; and Freddie Mercury.

1991 was a year for music to embrace new names such as Jesus Jones, C&C Music Factory, Color Me Badd, EMF, Smashing Pumpkins, Sam Phillips, Marc Cohn, Seal Nirvana, Pearl Jam, Naughty By Nature, Extreme, the Black Crowes, Firehouse, Alan Jackson, Travis Tritt and Chris Whitley. A year that Garth Brooks became a household word; when Amy Grant proved it was not necessary to lose faith to go commercial; when the booming voice of Michael Bolton served notice it was here to stay; when Yes members put aside differences to try to make a difference in concert; when some old friends, such as Bob Seger, Genesis, Sting, Rush, John Mellencamp, U2, Van Halen and Dire Straits, returned with new records.

The cinematic side of the year brought such musical icons as Jim Morrison (still dead, but still hot) and Madonna to the screen in *The Doors* and *Truth or Dare.* On the tube, it was "Happy Birthday MTV" as Music Television celebrated its 10th year.

Billboard seemed to change the fates of rock 'n' rollers and others when the music trade bible adopted a new method of tabulating chart positions. The publication went with a computerized point-of-sale process instead of relying on listings phoned in from record stores. Acts that were strangers to the Top Ten enjoyed some time in the spotlight. Some industry execs howled, charging that the system did not provide a representative sampling of sales. By year's end, they seemed to be adjusting.

On the environmental front, record companies tried to address the concern that cardboard "longbox" packaging for CDs is wasteful. Alternatives for the disposable packaging continue to be sought.

The year brought boxed CD sets of the music of such disparate artists as Crosby, Stills and Nash, Aerosmith, Jimi Hendrix, the Clash, Barbra Streisand, Chicago, Billie Holiday, Lynyrd Skynyrd, Judy Garland, the Carpenters, King Crimson, Ray Charles, Patsy Cline, Lou Reed, and even the Monkees.

1991 was the year that Guns N' Roses finally delivered some new product, the two album, *Use Your Illusion I* and *II*, then took to the road. Confusion reigned in St. Louis as Guns' fans rioted at a new amphitheater. On the East Coast, Paul Simon demonstrated it was still possible to make music peacefully, as he presented a free concert to an estimated 750,000 people in New York's Central Park. Natalie Cole surprised with a major hit album, *Unforgettable,* a tribute to the music of her father, Nat "King" Cole.

The recording industry reserved New York's Radio City Music Hall to present its highest honors, the Grammy Awards. Phil Collins received Record of the Year for "Another Day in Paradise." "From A Distance," as rendered by Bette Midler, was named Song of the Year. Mariah Carey was cited as Best New Artist. Quincy Jones won six Grammys, Album of the Year (Back on the Block) among them. In a curious pairing, Jack Nicholson presented Bob Dylan with the Lifetime Achievement Award. In the MTV Music Awards, R.E.M. won big with Video of the Year, Best Group Video, Best Direction, Best Art Direction, Best Editing and Breakthrough Video awards. Van Halen made their first live television appearance. Queen-sryche, enjoying their greatest year of recognition, won the Viewer's Choice Award.

The Rock 'N' Roll Hall of Fame inducted its new class, including LaVern Baker, John Lee Hooker, the Impressions, Jimmy Reed, Wilson Pickett, Howlin' Wolf, Ike and Tina Turner, the Byrds, Ralph Bass and Dave Bartholomew.

It was a year that a book called "50 Ways to Fight Censorship," edited by pioneering rock journalist Dave Marsh, seemed necessary.

1991—it was a year that the music industry probably won't look back on with any real nostalgia.

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REMIX report

by 'DJ Joe' Ragona
highlighting the best from independent remix services

First off I want to thank all of the remix companies that are supplying us with their product and secondly, this great magazine for giving me the opportunity to communicate with all of you fellow jocks.

At press time, I had just received the latest Prime Cuts release. Let me tell you that it was worth waiting for!!! They begin this issue with a solid remix of both "To Blind To See" from Kim Syms and the dance floor shaker by Ce Ce Peniston - "Finally".

Now most DJs I know hate to mix Ce Ce because the intro and outro (you know, the one way down at the end of the song?). Well PC took away this problem by adding a clean 32 beat intro and some piano fills for the missing charisma the original lacked. The chorus starts right away and carries throughout the mix. Mixing points are placed perfectly.

Kim Syms is rising on the charts with "To Blind To See". Again the PC boys make it easy to enter the mix and do some fancy restructuring of the original twelve inch. (It needed it.) We are teased parts of the chorus at the beginning and then Kim makes her debut. A great build up!!!

Every remix service has touched upon "Set Adrift on Memory Bliss" from PM Dawn but this version features some of the cleanest cutting I've heard in a long time. The mix is smooth and jumps back and forth between PM Dawn and Paid In Full.

Now, before this version of "The Beginning" by Seal, I wouldn't touch the twelve inch. The new 'electro feel' in the remix has me programming this one now! The mixing points are there for master mixers and the vocals are placed nicely throughout the entire cut so you can jump in at really any point!

The rest of the issue features Nia Peeple's "Street of Dreams" (another classic restructure job), "House Party II" by Tony, Tone, Toni (not worth it's weight in vinyl in my opinion) and "Get The Big Bass" by Bass Bumpers (great for the hip house DJs)!!

One other service this month deserve a honorable mention which is FunkyMix 10. Their rendition of "Set A Drift On Memory Bliss" will blow your mind! Edits, samples, stop effects and other editing tricks I can't even describe on paper! Now this mix is strictly for the DJs that enjoy busy mixes. From the second you put on the remix, you'll think your turntable needs a new motor.

Their long awaited, much to late, "1990 Medley Part II" was good but a bit disappointing from this reviewer's point of view. Judging from classic Ultimix end-of-the-years medleys for 1987 and 88, it doesn't live up to their reputation. Some edits are great but they lost the blending creation of past medleys.

If you like rap and R&B, FunkyMix is for you. "We Can Do This" from Kid Panic has the old SOS Band sample riff from "Take Your Time Do It Right" in there and it really makes the entire song worth playing.

FunkyMix features "Ring My Bell", "Doo Doo Brown" from 2 Hyped Brothers and a Dog, BG and the Prince of Rap's new tune called "Gimme The Music", "Word To The Mutha", 2 Live Crew's latest controversy "Pop That Pussy", "Can't Truss It" and "Big 12" from The Don. As I mentioned earlier, you have to enjoy rap along with R&B to follow these remixes through.

There are many more remixes to cover. I will touch upon the new Clubtrax next time around. Until then, Keep Spinnin' Loud!!!

Joe Ragona is president of Spinning Sound Enterprises, Toronto, a distributor of remixes to DJ members throughout the U.S. and Canada. For membership information, call (416) 398-8558. Remix services which have product for review, should call or write Spinning Sound at 260 Spinnaker Way, Unit #7, Concord, Ontario, L4K A9P

Dance / Top 25

1. CHANGE - Lisa Stansfield
   Arista - 106 BPM
2. JUST A TOUCH OF LOVE - C&C Music Factory
   Columbia - 122 BPM
3. IT SHOULD HAVE BEEN ME - Adeva
   Capitol - 118 BPM
4. SET ADRIFT ON MEMORY BLISS - PM Dawn
   Island - 100 BPM
5. MOVE ANY MOUNTAIN - Shamen
   Epic - 120 BPM
6. I'M ATTRACTED TO YOU - Cookie Watkins
   Smash - 122 BPM
7. LOVE TO HATE YOU - Erasure
   Sire - 120 BPM
8. TOO BLIND TO SEE IT - Kym Sims
   Atlantic - 119 BPM
9. EVERYBODY MOVE - Cathy Dennis
   Polydor - 116 BPM
10. HOLD ONE - Clubland
    Great Jones - 120 BPM
11. WHAT TIME IS LOVE? (RMX) - KLF
    Wax Trax 9157 - 119 BPM
12. WHAT CAN YOU DO FOR ME - Utah Saints
    London - 118 BPM
13. 2 LEGIT 2 QUIT - Hammer
    Capitol - 124 BPM
14. THE BEGINNING - Seal
    Sire/WB - 123 BPM
15. FROM THE GHETTO - Dread Filmstone
    Scotti Bros. - 115 BPM
16. SPREAD LOVE - Cut N Move
    Epic - 121 BPM
17. JUMP TO THE BEAT - Danni Minogue
    Savage/MCA - 120 BPM
18. THE PRESSURE PT. 1 - Sounds Of Blackness
    Perspective - 127 BPM
19. SOMETHING GOT ME STARTED - Simply Red
    East West - 111 BPM
20. CREAM - Prince & NPG
    Paisley Park - 115 BPM
21. TAKE CONTROL OF THE PARTY - BG Prince of Rap
    Epic - 120 BPM
22. I WANNA - Brother Makes 3
    Cardiac - 125 BPM
23. DJ CULTURE / MUSIC FOR BOYS - Pet Shop Boys
    EMI -115 BPM
24. GET THE BIG BASS - BASS BUMPERS
    RCA - 125 BPM
25. PEACE (IN THE VALLEY) - Sabrina Johnston
    JBR/ATCO - 121 BPM

TOP 25 courtesy of **Streetsound**
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MB Top Trax

CONTEMPORARY / ROCK

1. BLACK OR WHITE - Michael Jackson / Epic
2. ADDAMS GROOVE - Hammer / Capitol
3. CAN'T LET GO - Mariah Carey / Columbia
4. DON'T LET THE SUN GO DOWN ON ME - E. John & G. Michaels / Columbia
5. 2 LEGIT 2 QUIT - Hammer / Capitol
6. FINALLY - Ce Ce Peniston / A&M
7. ALL 4 LOVE - Color Me Badd / Giant
8. IT'S SO HARD TO SAY GOODBYE TO YESTERDAY - Boys II Men / Motown
9. I LOVE YOUR SMILE - Shanice / Motown
10. SET ADRIFT ON MEMORY BLISS - PM Dawn / Gee Street Island PLG
11. WILDSIDE - Marky Mark & The Funky Bunch /Atco / East West
12. MYSTERIOUS WAYS - U2 / Island
13. CHANGE - Lisa Stansfield / Arista
14. SMELLS LIKE TEEN SPIRIT - Nirvana / DGC
15. DIAMONDS AND PEARLS - Prince & The NPG / Paisley Park/WB
16. THE WAY I FEEL ABOUT YOU - Karyn White / WB
17. BROKEN ARROW - Rod Stewart /WB
18. KEEP IT COMING - Keith Sweat / Elektra
19. THE UNFORGIVEN - Metallica / Elektra
20. IS IT GOOD TO YOU - Heavy D & The Boyz / Uptown

↗ I CAN'T MAKE YOU LOVE ME - Bonnie Raitt / Capitol
↗ LIVE AND LET DIE - Guns N' Roses / Geffen
↗ STAY - Jodeci / Uptown
↗ THE RUSH - Luther Vandross / Epic
↗ MARTIKA'S KITCHEN - Martika / Columbia

COUNTRY

1. YOU CAN DEPEND ON ME - Restless Heart / RCA
2. CADILLAC STYLE - Sammy Kershaw / Mercury
3 LOVE ME - Collin Raye / Epic
4. TURN THAT RADIO ON - Ronnie Milsap / RCA
5. MAYBE IT WAS MEMPHIS - Pam Tillis / Arista
6. AFTER THE LIGHTS GO OUT - Ricky Van Shelton / Columbia
7. LEAVE HIM OUT OF THIS - Steve Wariner / Arista
8. (WITHOUT YOU) WHAT DO I DO WITH ME - Tanya Tucker / Capitol
9. WHAT SHE'S DOING NOW - Garth Brooks / Capitol
10. BETTER CLASS OF LOSERS - Randy Travis / WB

MB Top Trax is compiled through various sources, including audience requests as reported by Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard Magazine and other publications. To report the top requests in your area, fax a list of THE TEN NEW SONGS your audiences are requesting to Mobile Beat during the week of 2/21-2/28/92
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REMIXES REMIXES REMIXES

It's Electric!

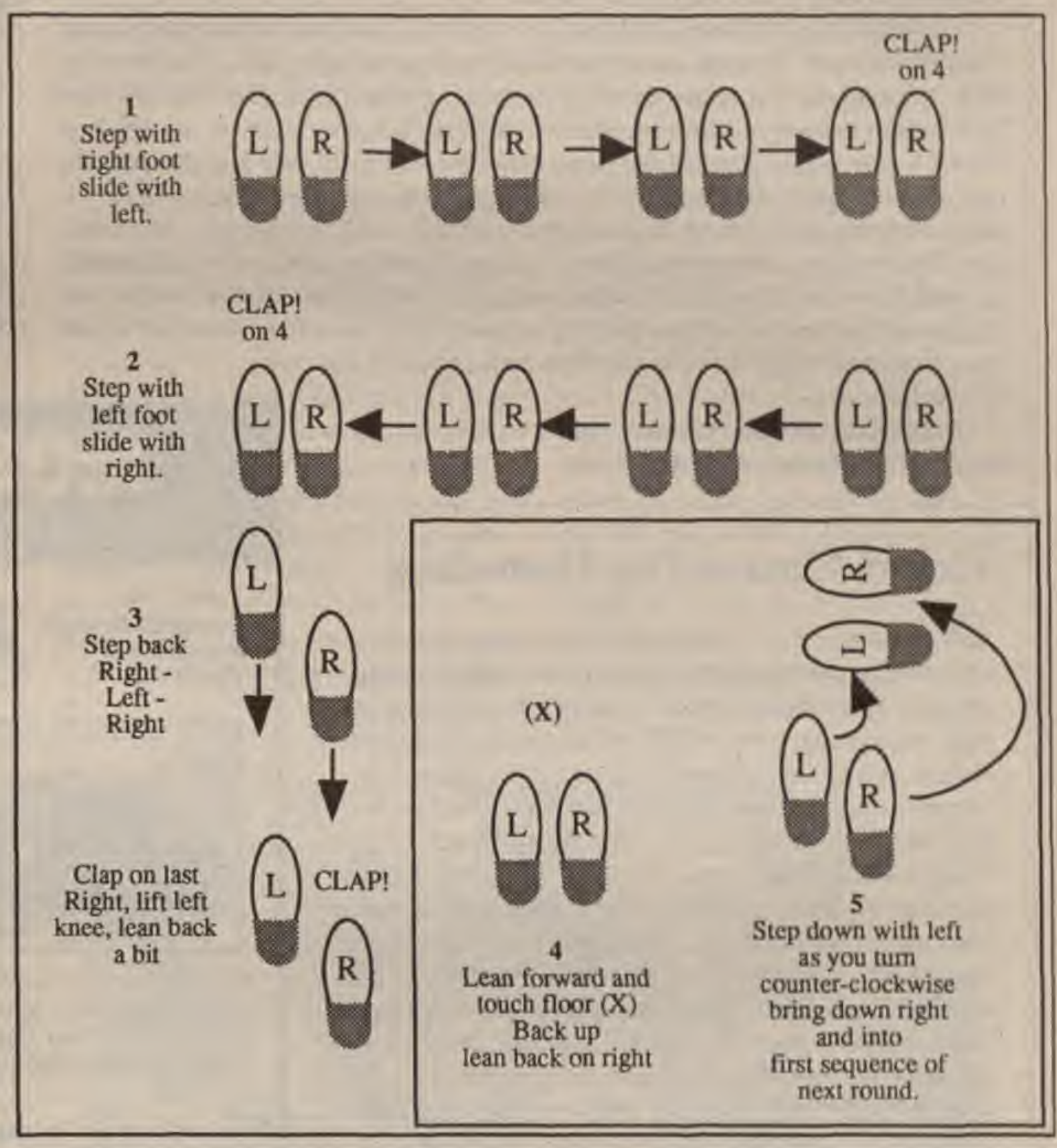
By Jeff Greene and Bobby "K" Kramarik

Over the years, DJs have seen dances come and go. Now, the Electric Slide is quickly becoming a popular party activity coast-to-coast! In this Mobile Beat Special Feature, Jeff Greene, owner of Party Time DJs, Miami, Florida and Bob Kramarik, of Bobby K Sound Systems, Elmira, NY, who routinely lead and teach 'The Slide' as part of their shows, explain how it's done and how easy it is to teach at your parties!

The Electric Slide is a modern version of a dance that has been circling the party/dance scene since the beginning of the rock era. During the 1970's a version known as 'The Bus Stop' was popular. Currently, the most common music for the Electric Slide is the "Electric Boogie" from Marcia Griffiths 'Carousel' CD (Mango 7 91350-2 - also available on 7" vinyl pressed in Canada on Stardust Records). The dance can also be done to "You Can't Touch This" by M.C. Hammer as well as several other upbeat party songs.

Griffiths' "Electric Boogie" has been gaining popularity since its release in early 1990. It is now asked for by name and will instantly get a reaction from audiences familiar with the dance. Don't be surprised if you are requested to play it several times during the night, or even back-to-back. Audiences love to participate and when a few get started, others will likely be inspired to give it a try. This usually happens as the song is ending so be prepared to play it all over again.

The CD has both the single (4:00) version and the Dub Mix (5:14) version. The single version should be played first as it is instantly recognizable. Once the floor is full, use the Dub version. It has a great bass line and good Dub sequence.



Doin' The Electric Slide

At every party, you'll encounter people who supposedly know the correct way to do the slide, but each one usually has a slightly different style. Start off by telling the crowd you are going to teach them the latest dance craze . . The Electric Slide! Have everyone line up in rows across the dance floor facing the stage (DJ booth). With your cordless microphone, stand in front of them, facing away with your back to them. You may want to have the guests who have done the dance before join you in the first line. Then, with the music low so they can hear you, demonstrate "The Electric Slide".

The dance is done on a basic four count. Starting with your right foot (and counting out loud), step to the right (1), slide the left to meet the right (and), step to the right (2) slide with the left (and) step right (3), slide (and) pause left foot (4). With the same rhythm, swing your arms side to side at about the shoulder. On four, your left foot should be just above the ground, with your weight on your right foot, ready to reverse direction, Clap!

Now reverse direction stepping with the left and sliding with the right. Again, clap on four. Your right foot should be just off the ground, with weight on your left foot, ready to begin stepping backward.

Step back with your right (1), left (2), right (3), then lift left knee up to a right angle (4). Clap.

Now, following the beat, step forward, leaning into your step as if trying to touch the ground. Immediately return to upright position leaning back a bit to bring your left foot up again. This time, plant the left foot down then twist one-quarter turn counter-clockwise to bring you to start all over again.

It will take four sequences (16 beats) to complete a round and there are four rounds in a complete circle. Basically, every round will turn the entire group 1/4 turn on the dance floor. It is easy once you have done it a few times. Practice several times at first then try it on your audiences. Your confidence will encourage your "students" so that they master it after the first few rounds. Once they have the basics, help them through the next round by acting as a "caller". Do the Electric Slide with them as you call out the steps: 'Here we go, right and, two and, three and, clap, - Left and, two and, three and, clap -Back and, two and, three and, clap - Lean forward and back and around, -Right and, two and, three and, clap, etc.' It's all on beat and it's very simple to follow and do. As you get better at it you can add some pretty hot steps of your own that will blow audiences away give your DJ service it's very own signature version of The Electric Slide!

WARNING: Aerobic dancers will try to tell you how to do it "right" - They live for this stuff!

Good Cause for Dancing

On December 12, the southern California Dance music community came together to dance and to deal with some pressing social issues. With the immediate goal being to raise awareness to the needs of the Los Angeles Aids Project, the Los Angeles Mission and Treepeople, DJs, dancers and drummers converged on the Mayan Theatre for a fabulous, one-night dance party. Talent included: DJs Frankie Knuckles and Boris and Chris, the power mixers from KPWR radio. Motown recording stars Pretty in Pink were among the headliners, along with the 15 piece African dance band, Ayo and the Sounds of Happiness (known for work with Santana and other groups, and heard on Michael Jackson's Dangerous CD). Power 106 broadcast the event live and L.A. Mayor Tom Bradley, proclaimed the day L.A. DANCE SCENE DAY! Plans are underway for a 1992 event which may include one or two days of seminars and discussions focusing on dance music and how the dance music community can build awareness to the important social issues of the 1990s. L.A. Dance Scene '91 was produced by the American Music Pool as part of their 10th anniversary celebration. Mobile Beat Magazine was among several publications selected to receive an award for helping to promote the event.

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Lighting a Fire Under the Industry at LDI

Cover Story

At the risk of underestimating what you know about the entertainment lighting industry, let's take it from the top and assume you know virtually nothing about what LDI is or how it applies to you as a MDJ.

LDI is the annual entertainment technology tradeshow for the lighting industry. LDI stands for Lighting Dimensions International, neatly named to tie in with its sponsor, Lighting Dimensions Magazine. According to Ellen Lampert, International Editor for the Magazine and Director of Special Events for LDI, the magazine "covers every aspect of the professional lighting field, whether it be architectural, entertainment, film, television . . . everything from atriums in new buildings to hotel complexes, restaurants and nightclubs." Although DJs might find this interesting, it's aimed largely at those who apply high technology lighting concepts in their work on a daily basis. This includes designers and operators of lighting systems for concerts, theatre, motion pictures, television and music videos, as well as those who design and install lighting systems in clubs and discos.

What is of greater interest to DJs is the annual tradeshow. Lampert explained, "One of things that you see a lot at this show is the cross-over in all the different technologies. For example, what used to be strictly disco lighting is now applicable to concert touring". Because of this cross-over, LDI is attracting more companies who manufacture and distribute Mobile DJ gear. For this segment of the industry, LDI is a valuable opportunity to display and demonstrate new products for potential dealers and members of the media.

The 1991 LDI show was held November 22-24 in Reno, Nevada, with a reported attendance of over 5,500, an increase over the past two shows. (Note: Although Lighting Dimensions Magazine is celebrating its fifteenth year in publication, this was the fourth LDI show). More than 220 companies exhibited in a total of 630 booth spaces.

Paula Harris, director of exhibitions, stated that many companies from Italy, like Coemar and ProgramSistem reported this was the best LDI ever for them. Victor Pavona, president of ETA Lighting, Twinsburg, OH (which makes an extensive range of lighting controllers including models popular with DJs), described this year's show saying "The attendees were qualified buyers without question. In my opinion, anybody in the lighting business, be they a legitimate dealer, manufacturer or distributor of DJ, entertainment or theatrical lighting needs to be at this show whether they present something new or not. From a products standpoint, this is the major show in the US and something every Mobile DJ should be aware of, because everything they use was presented in one way or another at LDI".

Exhibitors familiar to the Mobile DJ industry at the Reno show included Abstract, American DJ, Coemar, Electro-Voice, KLS, Martin, Meteor, Ness/Optec, Numark, Peavey, Towards 2000, and Tracoman among others.

The 1992 LDI show will be held November 20, 21, and 22 at the Infomart in Dallas, Texas, and then return to Orlando, Florida in 1993. One of the major goals for future shows is to "break the sound barrier" by attracting a greater number of sound exhibitors. This, along with a growing international contingent, will account for much of LDI's growth. Although LDI is primarily for lighting professionals, manufacturers and dealers of lighting equipment and related products, the shows are open to the general public. If you'd like more information on future shows, call 212-353-1951 or fax a message to 212-677-3857.

1991 LDI show attracted over 5,500

MB Invites Reno Mobile to LDI

Reno MDJ Scott Blaylock chats with Scott Davies from American DJ Professionals

Our review of the 1991 LDI show would not be complete without a few comments from an actual Mobile DJ who attended the event. So while in Reno we invited one of our Mobile Beat subscribers to attend the show as our guest.

The DJ we selected was Mark Blaylock of Sierra Sounds. Mark has been a mobile in Reno since 1982, where he moved from Little Rock, Arkansas. Having never been to a major event of this kind, Mark's reaction was, "What I saw, was incredible, it just put me in awe". Blaylock was particularly impressed with the demonstration of products by American DJ, where Scott Davies took time to show him the latest in mobile effects. Upon leaving the convention center, the Reno MDJ commented, "The mood I felt when I walked in that room and saw all this high tech lighting, it was just great, something every mobile DJ should experience." Even though Reno is widely known for gambling and conventions, Mark says that most of his business comes from weddings, high schools and private parties. He elevated Sierra Sounds from part time to full time early in 1991. Because of Nevada's wide open spaces, he competes with DJs from Carson City and other surrounding areas as well as those in Reno. Commenting on the state of the industry Blaylock said, "There is opportunity here, mobile is growing to the point where it's more popular than having a live band. Most of our work is private parties, but we constantly look for ways to tie-in with Bally's and the other casino/hotels". Although the major hotels tend to spread the work around, getting in for a special event, like a New Year's Eve party, can result in numerous other bookings throughout the year.

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BANNERLAND

Cont'd from page 18

output (a must in permanent installations where long cable runs are used between the mixer and amplifier). Another balanced output using 1/4" TRS phone jacks is provided for zone coverage, such as a lounge or dining area. When used in conjunction with the front panel Zone Pre / Post switch, program material in the (Pre) position is received after the crossfader or before the talkover circuit (Post). An unbalanced signal, complete with front panel high and low EQ and balance control is provided for closed booth monitoring.

Biamp SCM7500

Visual monitoring of the main program and cue source is provided by a two channel, 24-element display. In normal use, the meter displays both stereo channels from -20 dB to +8 dB. When the "Meter" button is pushed, the right side of the meter provides a mono display of the main program level while the left side provides the cue level. This feature takes the guesswork out of balancing cue source levels with the main program. Audio monitoring of the cue source is accomplished by pushing large cue assign pushbuttons directly above the desired input channel. A rotary control, when used in conjunction with a pushbutton switch, allows you to listen to a mono blend of the cue and main program or pan directly to either one. When used with stereo headphones, the main program and cue source can be individually heard in each earcup with the pushbuttons in the "up" position.

For remote triggering of turntables, samplers, light controllers, etc., the SCM7500 offers two pushbuttons that provide low voltage contact closure via two rear panel terminal strips. A separate transformer isolated mono output with variable level control provides an audio send for use with lighting controllers. Finally, the SCM7500 offers two tape outputs, one with a front panel switch enabling you to tape the main program without talkover announcements.

The suggested retail price of the SCM7500 is $1,450. For additional information, contact Biamp Systems, 14270 N.W. Science Park, Portland, Oregon 97229 (503) 641-7287.

The final analysis. Both units are, without question, excellent mixers. There are, however, some obvious differences that reflect two distinctive mixing philosophies.

Manufactured in Japan, the PMC9000 is designed around the studio-style mixing that is popular among DJs in Tokyo. The emphasis here is production board functionality: effects sends, precision sliders and push-button insertion of program material. I personally favored the PMC900's transformer buttons for "punch-in" mixing. Crossfader defeat buttons on each input channel is another feature that wins a vote. While the PMC900 would be equally at home in a permanent sound booth or Mobile DJ console, I believe the SCM7500 is better suited for club applications. The SCM7500's almost endless list of options and features are perfect for a permanent club installation. This mixer is a club DJ's dream machine.

As for sonic performance, both units scored high, however, the SCM7500's Bass Impact Circuit and sub woofer output tipped the scales in its favor. Bottom line? I strongly recommend both units for consideration by any DJ ready to step up to a high-end mixer.

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A SERIES OF SHORT FEATURES SPOTLIGHTING DIVERSE SEGMENTS OF THE MOBILE DISC JOCKEY INDUSTRY

Tell a friend or relative you derive income from running a Mobile Disc Jockey service and you're apt to ignite a discussion in which you try, but seldom succeed, to defend the legitimacy of the DJ industry. It is true, Mobile DJs have become a popular choice for live entertainment at most family and corporate affairs. But what do we know about ourselves? Are all MDJs alike? Do we all basically do the same thing? If there's a common ground, it's the enjoyment we get from entertaining others. Beyond that lies all the differences in the world. Within the microcosm known as Mobile Disc Jockeys are many small sub-cultures. Part one of this series is called "A Walk On The Wild Side", and it details a rather mysterious family of DJs who are so totally obsessed with mixing and spinning that they are willing to go to great extremes just for a chance to play their music and show their style. They are called "Underground DJs", and they are mobile, if not by choice, by necessity.

COMING UP!

Future "Mobile Spectrum" topics will include:
Mobile Karaoke -
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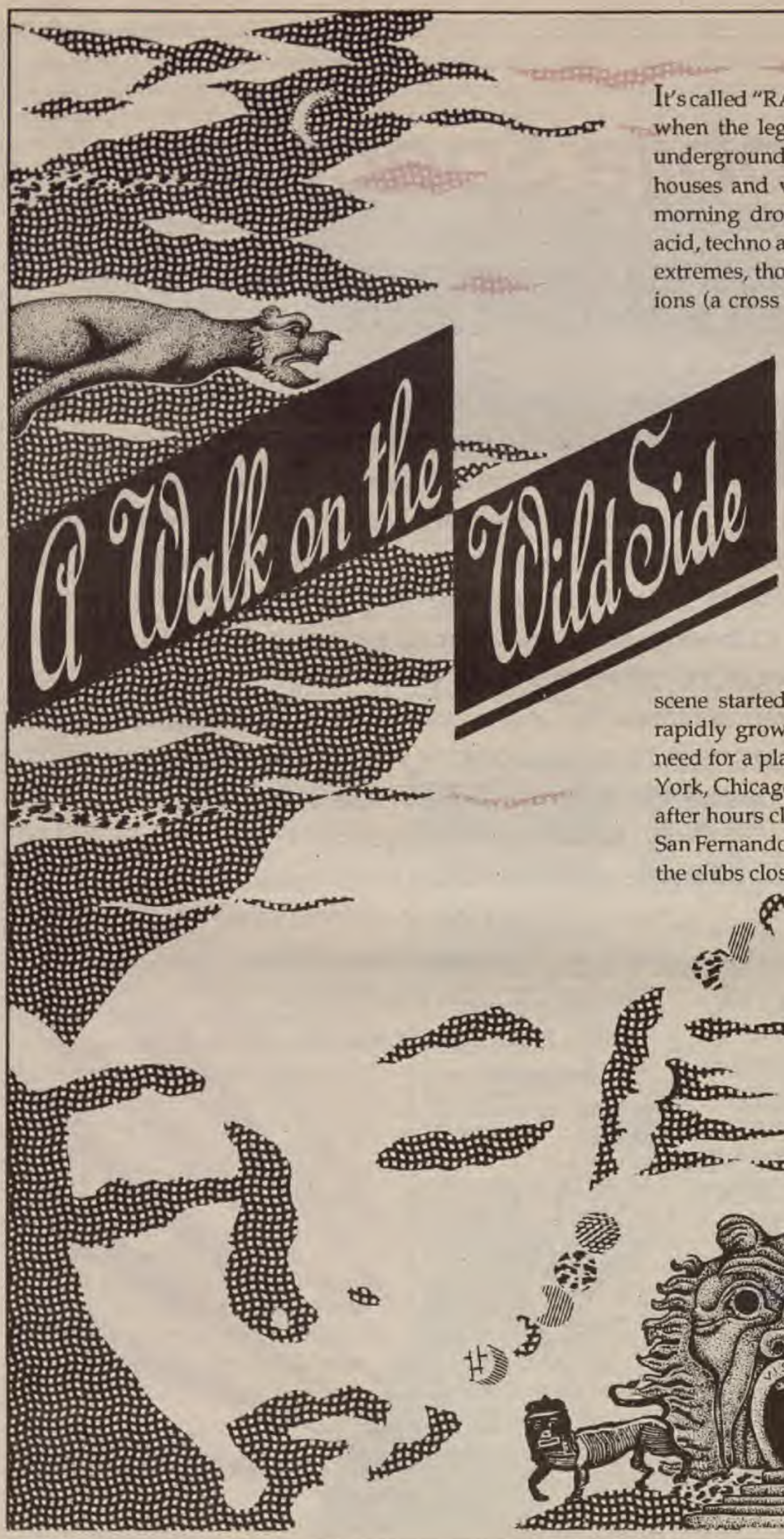

It's called "RAVE", and it's what serious clubbers do when the legit dance scene shuts down. Rave is underground parties in out-of-the-way, dirty warehouses and vacant buildings. It's a midnight 'til morning drone of hardcore dance music, mostly acid, techno and industrial. Within the circle are the extremes, those who wear the trademark rave fashions (a cross between gothic and S&M), and those who find pleasure with the latest designer drugs.

It's conceivable that any metropolis could have a rave scene. Rave presently exists, to some extent, in Chicago, New York, Toronto and other cities. It is Los Angeles, however, with it's immense area, dense population, endless suburbs and moderate climate, that has become the place to rave!

How this underground scene started is debatable, but the reason for it's rapidly growing popularity is rooted in a general need for a place to party all night long. While New York, Chicago and other eastern urban centers have after hours clubs, the night people of LA and Cali's San Fernando Valley have had few places to go when the clubs close.

Early raves were wild, highly unorganized blasts presented by a unique breed of Mobile DJs. Their motivation was just to play their mix. They seldom gave a second thought to putting themselves into high-risk situations to

pocket only fifty to a hundred dollars per party.

To organize a party, anywhere from three to ten, or more, Mobile Disc Jockeys would form a covert team. Each group consisted of one or more music 'mixologists', several roadies, and, for some parties, those whose job it was to supply the alcohol and drugs.

The troupe would quietly obtain use of space in a vacant factory or warehouse. A massive sound and lighting system would be assembled either by renting gear or by pooling components owned by the individuals involved. First-hand sources say the quality of the sound could fall anywhere between mediocre to fairly impressive.

The party would be announced through the distribution of cryptic flyers in an attempt to keep a lid on the location for as long as possible. Often, the flyers, handed out on street corners or in schools or nightclubs, would contain a brief message leading to a storefront or address where ten or twenty dollars would buy tickets and a map showing the actual location.

From the beginning, rave has attracted an eclectic crowd, including teenagers. Drugs and alcohol are often openly available making the parties prime targets for police raids. To avoid trouble, an intimidating force of bouncers secure the doors. Those admitted are carefully screened, and once inside, must remain until the party winds down sometime the next morning.

The estimated number of DJs promoting rave in the LA area is less than one hundred, but like all segments of the DJ microcosm, it's growing. On an average weekend, there may be anywhere from five to fifteen parties going on. Depending on how well it's been promoted and who'll be mixin', anywhere from fifty to 2500+ ravers may show. Getting a thousand or more people into a discrete location requires special talents. To make it happen, rave promoters now handle most of the arrangements, including booking top entertainment and the best DJs.

Since the first underground party, some time late in the 1980's, the rave scene in Los Angeles has become more commercial and competitive. An article by Michael Cook in the January '92 issue of *Streetsound* talks of feuds between LA rave promoters. Cook writes, "Dirty tricks, including police tip-offs, unnecessary mud slinging and even death threats have almost totally obscured the positive aspects of the underground . . . predictably, the people suffering most from this openly dismal squabbling are the most vital ingredient of all, the ravers themselves".

Many underground parties have been raided. There has been violence and injuries. The LAPD is cracking down, but they too often find these parties only after things have gotten out of control. When the police break up a party, the promoters must regroup and find a new location.

Recognizing the popularity and profitability of rave, LA's legitimate clubs are now promoting rave style events. But, the real scene is underground and these copycat events offer little to those who want the "no rules" utopian atmosphere of totally underground rave. For them, it's a constant search for the next vacant building where their favorite underground DJ is doin' the mix. ♫

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PERFORMING

PLANNING THE ULTIMATE MUSIC LIBRARY

by Rich Gastmeier

I always chuckle when I read a letter or article which extols the virtues of a particular music format, whether it be CD, tape or vinyl. In these articles, the author usually swears on his/her mother's grave and offers their first born as collateral that they will never change to another format and that their way of doing things is the only way a DJ should operate.

LIGHTEN UP!!! The truth is there are advantages and disadvantages to every format. The bottom line is — IF IT WORKS FOR YOU, DO IT. There is no right or wrong.

Now, before I pontificate too much, I have to tell you that up to about three years ago, wild horses or gorgeous women could not have separated me from my vinyl. But times change, and with the disappearance of records I had to make a choice. I chose to use cassette tapes as opposed to CD, almost exclusively because of the huge cost factor I would have incurred switching a multi-unit company to all compact disc.

I've been working with cassettes for about a year now, and I must admit the consistent quality and volume levels, the lack of skipping or acoustic feedback and the fact that I can carry more tunes in a smaller, lighter case outweigh the extra time and effort put in to search and program the music.

When I initially decided to put a music library together on cassette, I recognized the need for some real intense planning. Because I had some reservations about using cassettes, I wanted to make it as easy as possible for both myself and the other DJs using the library. In fact, I put almost as much time into planning the library as I did duplicating it. I'd like to pass along to you what I did to help you if you are contemplating a music library on cassette.

The first step is to decide what selections you want in the library. Start with Mobile Beat's Top 200 (Issue #5, Dec '91 / Jan '92) — the titles on that list wouldn't be there if they didn't work. Most DJs I've spoken with say the rule of thumb is that an average DJ library should contain between 1,500 and 2,000 selections. Use the requests from your bookings as well as radio charts, Billboard chart listings and suggestions from other DJs. Don't forget that the most important criteria for a song is that it be DANCEABLE, RECOGNIZABLE AND POPULAR. Nobody wants to hear Frankie Yankovic and the Polka Kings doing a cover version of AC/DC's "Shook Me All Night Long". Don't forget cult hits which never made it on the radio or songs that are important regionally.

> ***"The most important criteria for a song is that it be DANCEABLE, RECOGNIZABLE AND POPULAR."***

Next --- CATEGORIZE!!! It's easier to find Madonna on the same tape as Miami Sound Machine than with the Rolling Stones or Frank Sinatra. Choose about 7-10 categories that you can identify with. We use 9: Popular, Rock, Soul, New Wave (Alternative), Dance, 50s & 60s, Country, Adult and Miscellaneous. The important thing is that you can know where

Cont'd Page 44

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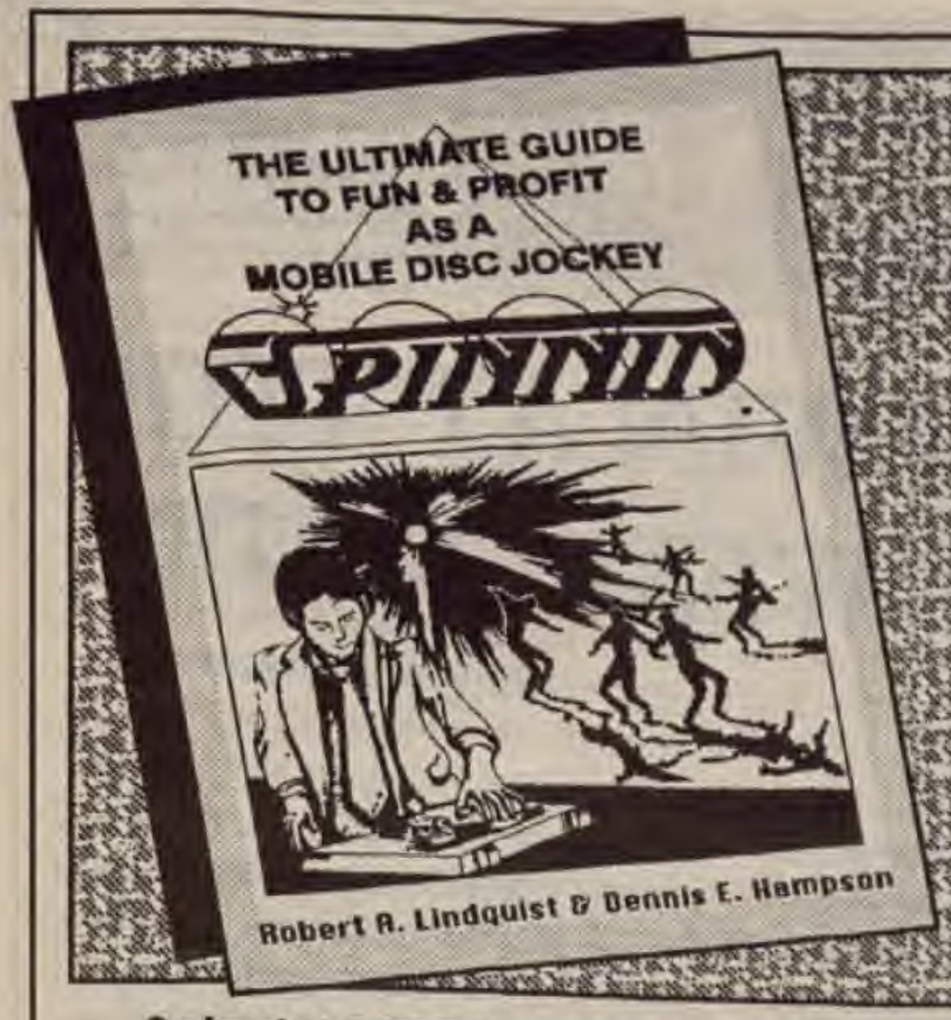

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"Performing" cont'd from page 43

a particular selection is without always looking it up. Another idea is to sub-categorize by tempo (e.g. Popular Slow, Popular Medium, etc.).

Once you have categorized, the next step is to PRIORITIZE. Putting the most often used tracks on the beginning of the A side of the cassette saves you a lot of time on the road searching tapes. Assign a priority code to each song (e.g. 1 for best, 5 for worst).

Now you are ready to plan your tape layout. Take all of the songs in a given category and decide how many tapes you need (on average, 15 songs fit on a C-60 tape and 22 on a C-90, more for 50's & 60's). Take all of your key hits (No. 1 Priority Code) and place them on different tapes within the category, all on an A side at the beginning. Then add the number 2's, 3's, etc. right through the A side and to the end of B side. You can also put key cuts at the back end of Side B, but on some decks the search feature is a little strange for "B side rewind" searches, so I prefer to keep it simple.

This whole process is even simpler if you use a computer to do different sorts. It's a good idea, as you'll want a complete cross-reference by artist, title and tape number anyway once you're done.

Once you start duplicating, you'll have to make some adjustments for longer song times, etc., but if your library is well-planned from the start, you can juggle tunes without too much difficulty. If you have any questions once you get into planning your library, drop me a line c/o Mobile Beat and I'll be happy to help you in any way I can. We'll also have an article on actual recording techniques coming up in a future Issue. Good luck!!

P.S. For those vinyl fanatics who won't use tape because they can't beat-mix with it: Did you know that most cassette decks can be fitted with a pitch control to allow you to beat mix? The drive motors have a variable speed control that can be tapped into a control mounted on the front of the deck. Most I've seen remove the headphone jack and mount the control there. Have a qualified technician to do it for you. Be careful, though, such a modification may void the warranty on your deck.

MARKETING

HOW TO WIN AT THE NEARLY-WED GAME

By Brian D. Lawrence

The hardest part of the nearly-wed game is finding players. In planning your marketing strategies for 1992, keep in mind these simple facts. Only about one out of every one hundred people will be getting married. 70% of that 1% will tie the knot sometime between April and October (especially on the East Coast). For the vast majority, Saturday will be 'the big day'.

If you want to work significantly more than just one day a week during the busy months, then explore other ways to take advantage of your mobility. Unlike wedding related services such as flowers, photography, gowns and tuxedos, your customers set no geographic restrictions. There is no reason for you to insist a potential client come to see you at your home or office. Quite contrarily, it is much easier for you to visit a bride-to-be at her home to explain and sell your service, and leave with the booking.

Unless you live in an extremely densely populated area, there are obvious advantages to expanding the size of the geographical area you serve. In doing so, you will proportionately increase the chance that you will have contact with prospects who plan weddings on the non-peak days.

Today's bride and groom generally have little spare time for planning their wedding, which opens for you a tremendous opportunity to make your wedding business more profitable. Why not offer additional services that also have no geographic restrictions. You can begin by adding invitations and video productions to your list of wedding related services. The only investment you'll incur is the cost of revising your literature.

There are invitation companies that will give you an impressive catalogue free of charge (others charge a nominal fee, with rebate coupons). Taking an order is an extremely simple process. The finished product can be shipped

There are other wedding related services you can sell, especially if you have a retail location. You can earn hundreds of dollars in extra profit on each wedding. This way, you have a chance to sell the prospect other services, even if they do not hire you as their DJ. You can even discount these services as leverage to get full price for DJ Services.

directly to the bride's home or office. She signs a form approving the wording she submits. If there is a mistake it is either the printers responsibility to redo it or if the bride misspelled, she must pay a remake charge. You have no liability. There is usually a 100% mark-up and there are other accessory items that are in the catalogue, too.

Video production is even easier. Find a reputable video company and negotiate a wholesale price which you in turn can mark up and still be competitive. They must sign a sub-contracting agreement on each job taking full responsibility for servicing your client and rectifying any problems. All they have to do is duplicate their demo-tape and you are in the video business.

There are other wedding related services you can sell, especially if you have a retail location. This is an excellent start. You can earn hundreds of dollars in increased profit on each wedding. You also have a chance to sell the prospect services, even if they do not hire you as their Disc Jockey. You can even discount these services as leverage to get your full price for DJ Services.

Other opportunities to meet nearly-weds can be found by participating in bridal shows. You may also want to consider purchasing or trading for other engaged leads with other non-competing bridal services. Mail literature to each new lead and then follow up with a phone call. Consider the positive aspects of reducing your price when you have an opportunity to book a wedding taking place on a non-peak day. Most leads will have the wedding day stated so you will know if you are available even before you call. This logic becomes even more "amplified" when you have other DJs working for you.

Winning at the "nearly-wed game" is not a roll of the dice. It is incorporating sales and marketing strategies, with talent. Follow these instructions and you'll find many players.

Brian Lawrence is a business consultant to the wedding industry and author of "The Wedding Expert's Guide To Sales and Marketing". He may be reached at 1-800-262-7792.

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TAX / INSURANCE TIPS FOR THE NEW YEAR

MAKING TAXES LESS TAXING

By Stephen Gaudino, CPA

Struggling with your 1991 tax return? Here are a few suggestions that may save you money. If it's too late for 1991, start planning now to reduce your '92 tax bill.

• **FIRST, BEFORE IT'S TOO LATE - FILE!** If you don't file a return because you don't owe any tax, you can be hit with a penalty. Recently a taxpayer didn't file returns for three years because his withholdings exceeded his tax liability. The court said he must file even if he paid his taxes. Failure to file can result in a penalty of 25% of your tax liability, plus the IRS can disallow your withholdings if you don't file within two years from the date the tax was paid.

• **Contribute to an IRA**. Make a deductible contribution to an IRA if you qualify. If your DJ service is part time, and you have a pension plan through your full-time job, you lose part or all of your deduction when your adjusted gross income exceeds $40,000 (married) or $25,000 (single). However, all contributions accumulate income tax-free, so you should consider making nondeductible contributions as well.

• **Avoid underpayment penalties**. Review your 1991 income tax withholdings or estimated tax payments to be sure you have paid in enough. You'll be charged a penalty unless your withholdings or estimated tax payments are 90% of your tax liability or 100% of your tax liability from the previous year.

• **Contribute property to a charity**. If you need deductions without paying cash, donate old clothes or even your old LPs and singles to charity. You are allowed a deduction for these items at their current market value. Check second-hand stores to get an idea of the value of used clothing and furnishings.

• **Consider your marital status**. If you anticipate a change in your marital status before the end of 1992, consider the tax effects. Certain itemized deductions begin to be phased out once your adjusted gross income exceeds $100,000. The limit is the same whether you're married or single. Therefore, two single individuals can earn $100,000 more in combined income than a married couple before losing deductions.

• **Analyze your business deductions**. Why pay someone to do general office duties, like cleaning and filing, when you could be paying your dependent children?

• **Keep proper records**. The best way to know where you stand throughout the year is by keeping an up-to-date journal or ledger of all income and expenses. Consult a professional bookkeeper, accountant, or tax advisor on setting a system that works best for your business. This will be a major asset when you start work on your 1992 tax return.

Specific questions on taxes should be addressed to Stephen Gaudino, c/o Mobile Beat Magazine.

IS THERE AN AUDIT IN YOUR FUTURE?

The chances of your tax return being chosen for an audit by the IRS varies with your income, your business, and the deductions you claim. Of nearly 100 million individual returns. Less that 2% get the "full treatment". Partnerships and corporations also are audited, and all returns are checked for arithmetic and scanned for obvious errors.

There's no set rules as to which returns will be picked. Computers make the initial selection based on a complex set of standards similar to those which determine who makes the playoffs in the NFL. If the computer triggers a red flag on a return, it is the gone over by I.R.S. employees, who make the final decision regarding further action.

More likely to be checked are those returns showing large amounts of cash income on which taxes are not withheld, I.E.: doctors, waitresses and MOBILE DISC JOCKEYS, or those returns with deductions that exceed the average for that individuals tax bracket. These scenarios do not mean an audit is a sure thing - only that one is more likely.

Keeping good records is the best way to stay ahead of the game. Prepare your return properly and clearly. Do it well in advance of the deadline, so you can take your time, set it aside for a few days, and then go back and give it a second look. Even if someone else prepares your return, be sure that you understand each item in it. Remember: It's still YOUR return! **Coming Up: What to expect if you do get audited.** (MB)

A FATE WORSE THAN DEATH

By Richard Townsend,
Insurance Consultant

The title of this article, although not enticing, is appropriate when you talk about long term disability. Here's why.

If you die, you're dead. You, as a person, have no more worries. You don't have to go to work every day, you have no bills to pay, no more screaming at the kids, everything is quite peaceful for you. But what if you become disabled?

Ah, yes, disability. Let's say you head out on what you expect to be a routine night of work on Saturday evening. While loading up after the gig you trip over a piece of equipment and bust a leg. To make matters worse, you ruptured yourself while picking up the equipment. Add to this the fact that earlier in the evening, you got carried away crooning "Friends in Low Places" and ripped your vocal chords to shreds. Chances are you are going to be out of commission for six months . . minimum!

What you are now experiencing is a fate worse than death. You are now faced with all the usual expenses of living, plus medical expenses as well. This includes the costs of regular visits to your friendly medical practitioner, medication to fight off infection and pain, non-covered hospital bills . . . and numerous other things you thought your insurance covered. Not a very pretty picture, especially when money is tight and you begin to worry about whether or not you are going to get well enough quick enough to get back to work.

Our sample scenario may seem a bit extreme, but it does happen. What you need to look at is how well you are insured in the event of a long term disability. The fact is, if you are between 25 and 40 your probability of a disability is three times more likely than death, and if you are between 45 and 55, the odds of a permanent disability are three times greater. If your DJ service is a part-time venture, you may have group disability coverage from your full-time employer. You may also be eligible for state disability benefits, and you just may be approved for Social Security benefits, but don't bet your farm it. Regardless, you will have a difficult time maintaining your home and your life style even if you were truly fortunate to receive all these benefits.

Hopefully, you have a trusted insurance agent that you can discuss the amounts and kinds of plans that are available in your area. If not, I can most likely suggest someone in your area. In any case, here's what you should be looking at in a policy:

The definition of what is considered a disability. Is your occupation or your income insured? What type of exceptions or exclusions are covered? How long will benefits be paid? Are both sickness and accident covered? How long do you have to wait before benefits begin? (The usual options are 30 days, 60 days, 90 days, 180 days and one year). Is the contract guaranteed renewable and continueable to age 65? It should be.

Are there riders available to provide for automatic cost of living increases, future guarantee of insurability options, and waiver or premium provisions?

In spite of the attempted tongue -in -cheek approach, it is in your best interest to review your personal coverage. Disability doesn't always happen to the guy next door. It could be you and it could be your family that has to face the reality of not having made adequate plans for the contingency of disability.

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TECH TALK

VINYL LIVES THANKS TO HIGH-TECH CLEANERS!

By Kevin A Barrett, President of KAB Electro-Acoustics,

Eds. note: Over the last decade, as vinyl has rapidly dissappeared from the bins, the only complaints have come from DJs and collectors. Most mobiles have now, to a large extent, adopted Compact Disc technology, but many still rely on vinyl, either for building a cassette library or to use in combination with tape and/or CD. As a result, extending the useful life of records has become an important consideration. This article is for DJs, as well as collectors, who wish to preserve their vinyl libraries. The author is a reknown audiophile and collector and manufacturer of accessories for "hi-tech" record cleaning equipment.

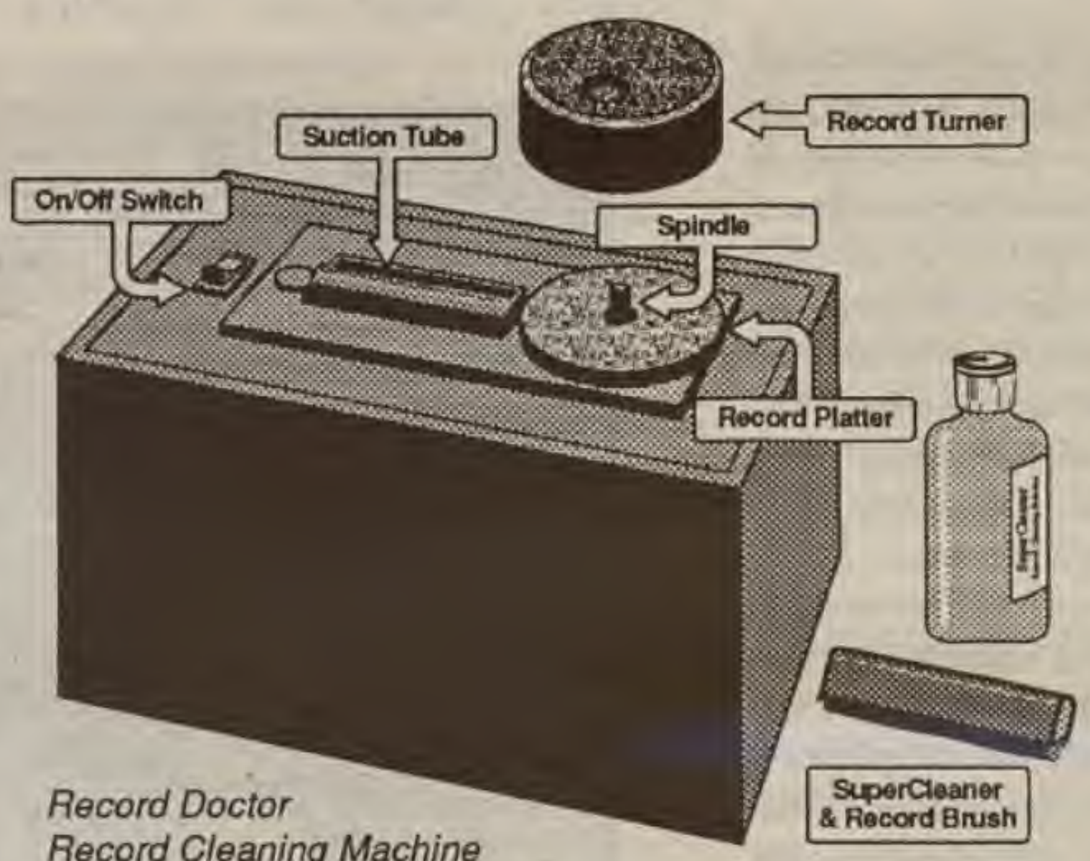
Here's a quote from a Victor 78 sleeve circa 1910: "Keep this record free from dust, as dirt on the record clogs the sound wave grooves and has a tendency to make reproduction scratchy. A small piece of velvet carpet glued on a wooden block makes an excellent cleaner, and should be used on dusty records before playing."

Good advice, but velvet carpet?

We all know clean records sound better and last longer. If there is dirt, dust and greasy finger prints on a record, you will hear them while playing it.

Try to appreciate the scale of size here. A stylus contacts the groove wall of an LP with a footprint smaller than 1/1000th of an inch! Micro dust particles invisible to the naked eye will easily influence the stylus causing a "tick" here a "pop" there!

As many of the records in your collection may now be found only on tape or CD, proper cleaning is mandatory to extending their usefulness. To begin with, it helps to know a little about what you are removing whilst cleaning. Although I've yet to see a DJ using 78s, I do know many who collect them. With these old shellac 78s, years of attic and basement storage can produce a wide range of dust and molds. Keep in mind that they are really only 15% shellac. The other 85% is mineral filler; stuff like powdered slate and limestone. The antique players with their steel needles and 8 oz. tracking force would scrape this dust off the groove wall and deposit at the bottom of the groove. Years of storage hardened this dust accumulation. Unless it is dissolved and removed, this debris will cause skipping. Once removed, the skipping vanishes along with a large percentage of surface noise. A comment on cleaning fluids. Shellac 78s must not be cleaned with fluids containing alcohol. Shellac dissolves in alcohol.



Record Doctor
Record Cleaning Machine

With Vinyl LP's, the major elements to remove are tiny dust particles and greasy finger prints. As you may now be purchasing many of your records from cut-out bins, note that even new records need to cleaned to remove mold release agents.

As time and progress have given us better record materials, so has it provided better ways to keep them clean. The absolute best way to remove all these contaminants is with a wet-scrub/vacuum-dry record cleaning system. These machines use first, a cleaning fluid to loosen and suspend solids and to dissolve greasy and oily residue (Both Nitty-Gritty and Discwasher make fluids which are safe for Shellac 78s). Next, a strong vacuum is applied to suck off the fluid leaving behind a clean playing surface. These machines are not new. They have been around for a decade or more. The designs have become perfected and the prices are affordable. Two machines which stand out are the RECORD MASTER from Nitty-Gritty Products and the RECORD DOCTOR from Audio Advisor Inc. With these machines the disc is rotated by hand with motorized vacuum suction. The VPI HW16.5 is an all motorized machine which rotates the record as well. It is also more expensive.

Getting back to that Victor comment on velvet carpet, well, it is a good idea to have a good cleaning brush to use before each play. The Discwasher pad and D4 fluid are highly recommended for this task. If you collect 78s and LPs, get two brushes and label them. You wouldn't want to contaminate your LPs with powdered slate and limestone!

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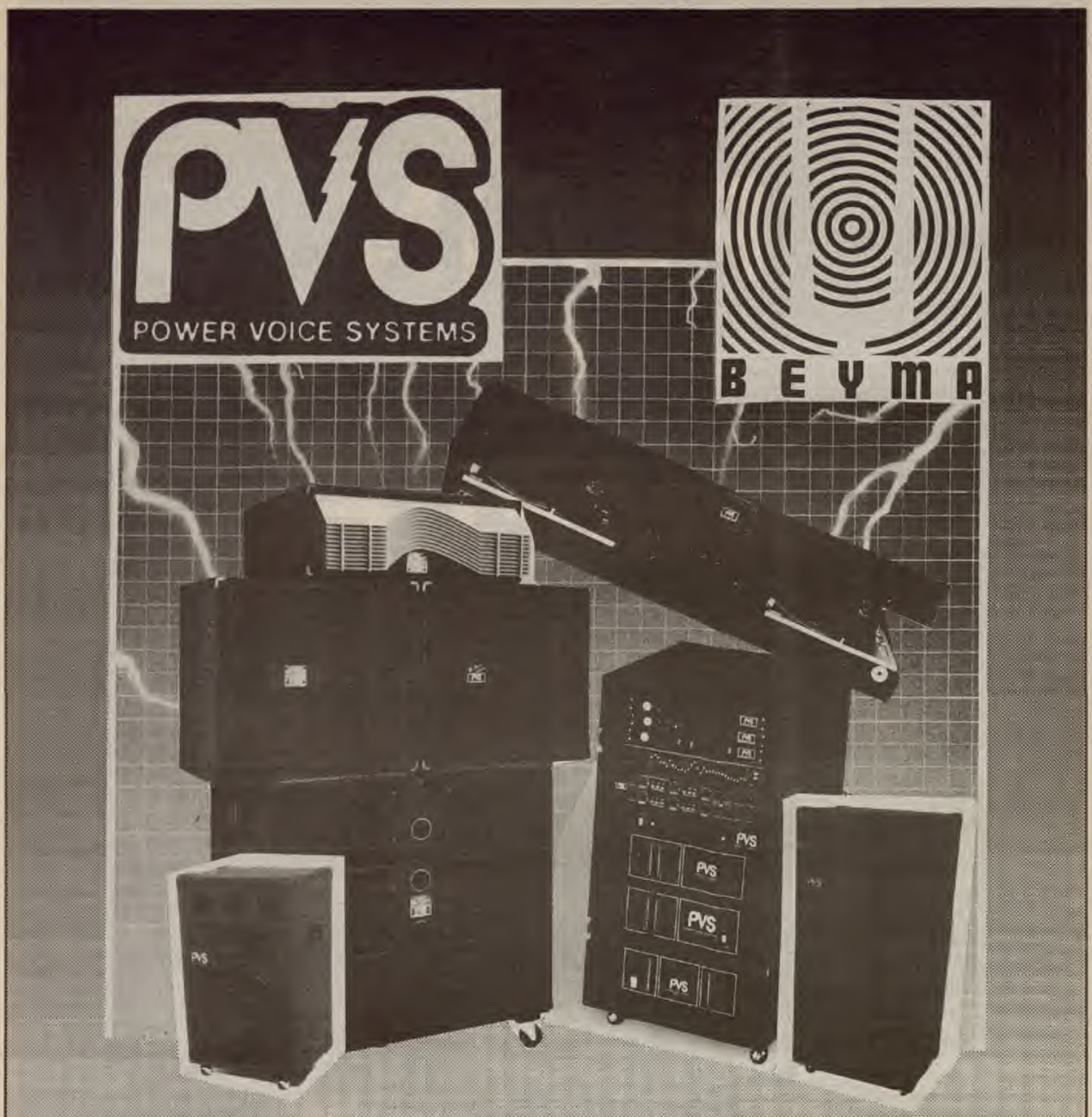

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US and Canadian Dealers and Distributors Wanted

From Popcorn & Pinball to Party Time!

by Michael R. Erb

In 1974, Wally Nekyha formed Four Seasons Amusements, offering Chicago and the surrounding area an incredible range of services...everything from Juke Boxes and Pinball machines, to Dunk Tanks and Hot Dog Wagons. It would appear natural that someone so firmly planted in the "party-business" should also operate a DJ service, but when Nekyha started spinning eleven years later, it was almost by accident.

"I had been hired by a nightclub to design a '50's decor for them", he recalls, "This was my chance to get into the booth and play around, I started putting together oldies sets and watched the crowd to see which oldies they would dance to."

This humble beginning sprouted into what is now Party Time DJs, which features Nekyha's own creation, The '57 Chevy Show. The DJ booth is the actual front end of a 1957 Chevrolet automobile. Rope lights surround the windshield, fog machines, sirens and horns lie under the hood and even the headlights work. To further enhance the nostalgia, activities such as Hula Hoop contests and musical chairs, combined with special dances such as The Stroll and The Twist, are part of the show. Party Time charges $995 for a four hour show with fiery '57 front end. In addition, the company offers a music video show utilizing a Zenith big screen projection system for $895 per four hour gig.

Pioneer Laser Karaoke has recently been added to Party Time's list of entertainment options and with 450 songs in their Karaoke library. Nekyha says it is working out very well, "A DJ who already has the speakers and amplifiers needs very little additional, $3500 will buy the Karaoke equipment." They will book a Karaoke job in two ways, just as straight Karaoke or Karaoke and a Disc Jockey. "During the first hour of most parties, nobody is dancing or getting into the music much so we'll start them off with the Karaoke. During a four job, we'll do two hours of Karaoke and two hours of dancing."

Party Time's 57 Chevy makes a brief pit stop before heading back on the road.

Wally points out that it is important to sense whether the crowd is responding to the Karaoke. If the audience begins to lose interest, he will immediately start dance music to regenerate the crowd then go back to Karaoke later on or if people start coming up and request it.

Booking agents provide Party Time with nearly 80% of their annual jobs and line up some fantastic events. "We'll be going to Puerto Rico in April and for the last three years we've done the McDonalds' Cross-Country Road Tour. The tour is a managers' convention held in strategic cities across the country. The company throws parties for the participants and we supply the dancing music. Our equipment travels with the touring company and we fly from city to city."

Nekyha believes it is all the unique services he offers that sets Party Time apart from the competition. "For a picnic, we can refer a caterer and can rent them Moonwalks, Dunk Tanks, Ferris Wheels, Trains. Then I suggest a DJ for under the pavilion where people can dance. Our scope of services is our best referral. And by going into the larger hotels with music video, Karaoke and the '57 Chevy Show, a lot of people see what we've got."

Look-alikes build business on being different

For Kenny Leslie and his look-alike brother Kevin, being a DJ team is an extension of their love for music and dancing. Kenny says, " We're don't just spin records, we get involved. People love it when we're on the dance floor. They see how much fun we're having and they come up and join us".

Kenny was 18 and Kevin was 14 when they started "Brothers II" DJ service in 1985. Both have full time jobs. Their DJ service is based outside of Coatsville, PA and covers a large surrounding area, including Philadelphia and parts of Maryland. Their average charge for a four job is $385 and every Saturday is booked through the end of the year. Kenny says 90% of their business comes from referrals with the rest coming from the yellow pages. To maximize referrals, much of the brothers' marketing is done on location. "At every job, my brother goes and hand delivers a business card to every couple in the place. This has worked tremendously. We've gotten much of our business that way plus we get feedback from the people." Ken says they try to do things differently than other DJs, such as encouraging the guests to tap their glasses to get the bride and groom to kiss. If it appears the bride and groom are getting disturbed by this, they announce that if the people want them to kiss, they've got to stand up as a table and sing a song with the word 'love' in it. Right before the cutting of the wedding cake, they play the Star Spangled Banner and say the response phenominal.

Brothers II has had a few bad experiences. Kenny recalls one instance during a wedding reception that proved to be quite embarrassing. "A person gave us a tape that was supposedly cued up to the couple's first dance song. This was the one time that I didn't check the tape. We announced the bride and groom and hit the play button. All of a sudden...this loud, screechy, hard rock song starts playing. Everyone looked at us like we were nuts. We both pointed at each other like it was each others fault. There was a brief pause until we got the right song on. I was totally embarrassed."

Banking on their past success, Ken and Kevin have decided that wedding receptions are what they want to specialize in. They usually pass along business like high school dances to other DJs but will play reunions and anniversary parties. Unlike many brothers, Ken and Kevin get along with each other both on and off the job. Ken says that is important as it is hard to turn on and off a good working relationship. Apparently, Brothers II has a great thing going and it shows in their long list of satisfied clients.

DJ HORROR STORIES

Due to the overwhelming response to Mobile Beat's "DJ Horror Stories" which first appeared in the October/November issue, "DJ HORROR STORIES" will continue as a regular feature (until we run out of stories). If you've got a particularly good story about a particularly bad booking, send it to "DJ HORROR STORIES", c/o Mobile Beat Magazine or fax (716) 385-3637. You too could win a Mobile Beat staff shirt, T-shirt or other fine prize! Now here's this issue's DJ HORROR STORY, inspired by a story sent in by Marc Pepin, Fredericton, New Brunswick.

In 1983, I was booked to play an awards banquet for a local racquetball club. The room was "L" shaped. I was set up at the very top of the long, narrow part of the "L", as far away from the door as possible. It was a good thing I had set up earlier as there was now a gauntlet of long tables, with thirty or forty chairs on each side, running from one end of the room to the other.

I spent the early part of the evening playing typical background music and mingling with the guests. I had been invited to eat with the crowd, and since it was a chinese buffet, I accepted. Everyone, myself included, was getting real hungry. The moment they started stocking the buffet, we all sat down, ready to eat. Everyone was looking forward to a terrific evening.

As the first guests squeezed their way up the narrow path between chairs to the buffet, the lights in the room suddenly started to flicker. Within a few seconds, they were totally out. Those on their way to the buffet struggled to find their way back to their seats. At first, it seemed rather funny, all these people bumping into each other and begging each other's pardon. It was just like some stupid Three Stooges episode. Most of us assumed the power would be back on in a minute or two or that an emergency system would kick in. I sat there, quietly, in total darkness, listening to the whispers of over one hundred confused guests waiting for something to happen. This room had absolutely no windows. I could not see my hand in front of my face and no one had even a flashlight. The time passed, five minutes, ten minutes, fifteen minutes. Finally, someone from the party hall came in announced that half the city had no power.

After nearly forty-five minutes of sitting in the dark, the guests carefully started working their way to the door. The party was over before it ever really began. The whole event was cancelled and never rescheduled. I finally found one candle, but that was of little use. I tore down piece by piece, holding the candle, with hot wax dripping on my fingers, with one hand, and trying to carry my gear with the other. All the while I was tripping through the obstacle course of chairs, food, and tables. By the time I got home, I was black and blue from all the bumps and bruises.

If there was a silver lining, it was that I got paid and ended up with a four week supply of cold Chinese food. But I hope I never face an ordeal like that again. If I do, I'll be prepared. I now carry a flashlight and a supply of "doggie bags".

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THE DANCE MUSIC CONFERENCE

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ADJA NEWS

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VOLUME 1 ISSUE 1 JANUARY 1992

THE LID IS OFF !!!

This is the premiere issue of the American Disc Jockey Association (ADJA) newsletter. The ADJA is the first national association designed specifically with the mobile and club DJ in mind. Sure, there's been lots of talk about how this industry needs some kind of organization; but up until now, no one's done it! Everything you could possibly want if you're a DJ is going to be put in one easy package. The Association will provide insurance, education, equipment and music discounts and most importantly the opportunity to prove to your clientele that you are a "professional". Any one interested in more information about ADJA can call the national headquarters at 1-800-899-6727 or write to ADJA, P.O. Box 151, Horsham, PA 19044-0151.

CHAPTER SPOTLIGHT

As of January 1992 the American Disc Jockey Association has six chapters in their formative stages; Baltimore(MD), Washington(DC), Little Rock(AR), Omaha(NE), Ventura County(CA) and the San Francisco Bay area. With an estimated 80,000 DJs across the US you can see that this is just the tip of the iceberg. In speaking with DJs from these six areas it is evident that the ADJA has definitely arrived at the right time. The presidents selected from these areas are:

(Baltimore,MD) TOM JEPPI "T.J."	301-879-6716
(Washington,DC) ALLEN WYSONG	301-355-8957
(Omaha,NE) JERRY MAAS	402-391-4847
(Little Rock,AR) DAN CURRY	501-664-1895
(Ventura County,CA) DUANE LEE	805-983-0133
(S.F. Bay Area,CA) RON ABBOTT	510-754-2374

You may contact any of these representatives for more information. If you are interested in starting a chapter in your area, call the national headquarters.

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Beat BREAK

We invite all readers to send in any and all DJ/ Music related quips, quotes, limericks and jokes to: JB's BEAT BREAK c/o Mobile Beat
LA Communications
P.O. Box 43, East Rochester, NY 14445

DID ELVIS INVENT MUSIC?

Recent Archeological Digs Say Yes!

By David M. Hayes, Aachen, Germany

Recent archeological findings suggest that music was invented here in the year 1022 BC. According to recently unearthed records, performance and written forms of music originated here shortly after the arrival of a white caped man with dark hair. Remarkably well preserved records chronicle the invention of music, as well as particular ritual girating dances. Fragments of a white scarf, an ornate belt buckle, and a rudimentary musical instrument were found, and experts agree that this instrument may be the first guitar. Music then spread to other lands, generally following the travels of the ancient Visigoths.

David M. Hayes lives in Coral Gables, Florida. Two years ago, David quit a lucrative job in biochemistry to devote his life to the study of all things relating to Elvis Presley. We hope he will continue to send in Elvis news.

ANSWER TO ISSUE #4 TRIVIA QUESTION:

Q: On which album cover does LBJ's head appear twice?

A: LBJ's head is shown twice on the cover of Frank Zappa's "We're Only in it for the Money"?

TRIVIA QUESTION:

Who did "one-hit wonder" Billy Paul meet 'Everyday in the same cafe' back in 1972?

(answer next issue)

NEXT ISSUE: DIMITRI, THE GREEK ELVIS

ON VIDEO

COOL CATS (WARNER)

The history of rock n' roll as narrated by Pete Townshend, Phil Everly, and others. This video is full of exciting footage that tells the story of rock n' roll without a single dull moment. You'll see (and hear) nearly everybody involved in rock over the past 4 decades. Tune in, and you'll want to turn- on and drop out all over again.

COOL CATS *is available at most video rental locations.*

ASK THE DJ: WHAT WAS THE FIRSTALBUM YOU EVER OWNED?

Bad Boy Wagner,Utica,NY: My very first album was a Christmas gift from my parents. My brother and sister told my (not too swift) mother that I wanted a Robert Goulet album.. I got even with them by playing it !

Morris "Mothra" Roth,Osh Kosh, WI: On my tenth birthday! received an album called "Jan & Dean meet Batman" I was ecited, expecting a musical Batman adventure. Wrong! It was moronic and irritating. One of the songs was "A hank of hair and a banana peel"... I despised that one most of all. I had to keep the album for years because it was a gift from my auntie.

Hup Huppert,Knob Noster, MO: The first album I ever purchased was a Black Sabbath album. I took it home and played it. It scared me too much, and all of my pot plants died, so I got rid of it.

Raf Riffley, Elyria, OH: The first album I ever owned was "The Son's of the Pioneers". I still own it, play it, and love it. I guess I have to start thinking seriously about getting a life.* Can they be rented?

BLACK ELVIS ISN'T WASTING AWAY...

Clearance Giddons did not set out to become known as The Black Elvis. He simply loved The King and sang his songs. Fans say he sounds just like a young Elvis–but exactly!

Clearance plays to sell-out crowds up and down the eastern seaboard. When Jimmy Buffet heard Clearance sing at a festival in Virginia, he hired "Black Elvis" to sing at his Margaritaville Cafe in Key West, Florida. Clearance was a huge success, and when Jimmy joined him onstage for an impromptu duet of "Jailhouse Rock' the audience went wild.

Clearance admits to Elvis worship: He says that Elvis was a true christian, a man who loved everyone, regardless of race, creed, or color; and that we all could learn a lot from him .

Thanks to all of this month's contributors! JB

CUED UP

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RADIO CITY MUSIC HALL
NY, NY

FEBRUARY 24-26
NIGHT CLUB AND BAR
SAHARA HOTEL
LAS VEGAS, NV
(800) 247-3881

MARCH 13-16
NARM
NEW ORLEANS, LA
(609) 596-2221

MARCH 24-28
WINTER MUSIC CONFERENCE
MIAMI BEACH, FL
(305) 563-4444

MARCH 25-28
RECORD CONFERENCE
TORONTO, ONTARIO,
CANADA
(416) 533-9417

APRIL 1-17
WORLD LIGHT SHOW
HANNOVER, GERMANY
(609) 987-1202 (INFO IN U.S.)

APRIL 3-5
7TH INT'L CONFERENCE ON THE POSITIVE POWER OF HUMOUR AND CREATIVITY
SARATOGA SPRINGS, NY
(518) 587-8770

APRIL 27-29
NATIONAL SOUND & COMMUNICATION ASSN.
ANAHEIM, CA
(708) 598-7070

MAY 2 -3
OHIO MUSICAL INSTRUMENT EXPOSITION
I-X CENTER
CLEVELAND, OH

MAY 4-7
1992 DJ EXPO WEST
SHERATON UNIVERSAL
HOLLYWOOD, CA
(516) 767-2500

MAY 30-JUNE 2
SUMMER CES
MCCORMICK PLACE
CHICAGO,IL
(202) 457 - 8700

JUNE 17-21
NEW MUSIC SEMINAR
NY, NY
(212) 473-4343

JUNE 20-21
1992 NAMM SUMMER SESSION
ATLANTIC CITY, NJ
DETAILS FORTHCOMING

JULY 26-28
NIGHT CLUB AND BAR
NEW ORLEANS, LA
(800) 247-3881

AUGUST 22-24
EAST COAST DJ FORUM II
VALLEY FORGE
CONV. CTR,
KING OF PRUSSIA, PA.
(800) 899-6727

NOVEMBER 20-22
LDI 92
INFOMART
DALLAS, TX
(212) 677-5997

TO HAVE EVENT(S) LISTED, SEND INFORMATION TO CUED UP, MOBILE BEAT, P.O. BOX 43, EAST ROCHESTER, NY 14445-0043. INCLUDE DATE, EVENT SPONSOR, AND LOCATION. TO INSURE ADEQUATE LEAD TIME, PLEASE SUBMIT INFORMATION AS FAR AHEAD OF TIME AS POSSIBLE.

EXPO UPDATE

SPOTLIGHT ON MUSIC & MARKETING

Nightclub Show Jingles the Keys to Success. The 11th Night Club & Bar show at the Sahara Hotel in Las Vegas will offer a comprehensive program of in-depth workshops and panel sessions featuring leading operators and consultants in the hospitality industry. Among the many topics to be covered are marketing sports bars, hiring and management skills, executing successful promotions and understanding music licensing. A large exhibit hall features the latest products and services in sound, lighting, and special effects, along with a host of products and services for the food and beverage trades. A new session on Alternative Formats will examine the potential of specialized venues that target a limited clientele. Formats to be covered include upscale pool halls, teen clubs, country & western venues and more. Mobile DJs looking for new opportunities to tie in with clubs and lounges, or possibly entering the industry as a club owner or operator, will find this show packed with new ideas. **Dates are February 24-26. For more information, call 1-800-247-3881.**

WMC 7 Explodes. Over the past six years, the Winter Music Conference has been providing the dance music community with a forum that is informative, positive, and beneficial to all in attendance. Now, the "Dance Music Conference" has exploded into the seventh annual Winter Music Conference & DJ/Nightclub Expo! First, the expo has moved oceanside to the Fountainbleau Hilton Resort & Spa. In addition to 30 meetings, nightclub showcasing, National Dance Music Awards Banquet, Battle of the Master Mixers and Barbecue Picnic, you'll see an extensive exhibit area where the latest sound, lighting, industry related hardware will be displayed. Participants and delegates from several countries will be there making this an excellent opportunity for networking and doing business. **Dates are March 24-28. For more information, call (305) 563-4444.**

Spring DJ Event Announced. The 1992 International DJ Expo/West will return to the Sheraton Universal Hotel, North Hollywood, CA, May 4-7. Highlights of the four day show will include an exhibit space of 11,000 square feet featuring the newest club and DJ sound and lighting equipment. As with previous events, an interesting series of seminars and workshops is planned, featuring a number of well known DJs, record company executives, club designers and remixer/producers. Unlike earlier expos, one full day (Monday) has been scheduled strictly for seminars allowing attendees adequate time to walk the exposition floor without missing an important meeting. Full Expo passes are available for $135 each prior to February 25 and for $175 through April 13 (after that date, registration is on-site). Daily passes which include access to workshops and exhibits are $125 for Monday, $100 for Tuesday and Wednesday and $75 for Thursday. Exhibit-only passes are $25 per day. **For more information, call (516) 767-2500.**

WE EXPECT A FULL HOUSE IN LAS VEGAS AT THE

11TH NATIONAL

Night Club & Bar

HOTEL • RESTAURANT • BEVERAGE SHOW

February 24 - 26, 1992

NATIONAL SPORTS MARKETING CONFERENCE

At the beautiful SAHARA HOTEL on the exciting Vegas strip.
For information on attending or exhibiting, call 1/800-247-3881

Expand Your Horizons - It's Showtime!

Congratulations! You've made it through yet another fascinating edition of Mobile Beat! And what did we learn in this issue? Well, for one thing, the staff has been doing an utterly awesome (can you spell o-v-e-r-k-i-l-l?) job of reporting on trade shows and special DJ related events. Why on earth do they think you would care about these shows? Every DJ I have ever spoken to knows absolutely everything there is to know about this business! Why, I personally know a few who are INFALLIBLE! I do have to be careful here, as the magazine pays my way to these shows (except airfare, lodging, meals and incidentals).

Since returning from Dr. Demento's 20th Anniversary Party (see past issue), I've been to several exciting events. One show I won't forget for some time was Lighting Dimensions, in Reno, Nevada. Past show attendees had enticed me with tales of wild light shows complete with outrageous effects and lasers. To further excite my interest, my secretary Nancy kept calling it the LSD show and that it was all based on the final days of the Fillmore West. She was so convincing, she had me believing that the Iron Butterfly Reunion Tour had been booked. She knew I could never resist such an event but I still think she just wanted me to go away for a while. Understand that Nancy spent much of the sixties as a groupie for the "Dead", so for her to confuse LDI (or L.E.D., for that matter) with LSD is only natural, but from now on, I am sticking to my own flashbacks. Anyway, what she didn't know is that I actually wanted to go. I had a dog named Reno once and I really wanted to see if Reno, the city, was anything like a dog. It was.

Due to the breakup of the Soviet Union, I ended up flying into Lunning, Nevada, which is about 250 miles south of Reno. It was about 2:30 in the morning and the only rental car I could get was a 1978 Olds Cutlass. There's no shortage of vintage junk cars in the state of Nevada. Anyway, when I finally got to the Reno-Sparks Convention Center, this fellow with a beard and T-shirt that said "Pyrotechnic Equipment Manufacturing" says to me "Valet parking, sir?". I thought it strange that someone who worked for a condom company would be parking cars. As he walked away with my keys, I found it even stranger that the back of his shirt said "I ❤ Explosions". Next time I see the car it's on the cover of this issue of Mobile Beat!

Inside the convention center was a sight to behold. Exhibit after exhibit, display after display! What an experience, I got more out of this show than you could believe. To be more specific, I picked up sixteen pens, eight pencils (two with funny little light bulbs on top), three varieties of key chains, two refrigerator magnets, thirty-two plastic bags, and a pair of laser glasses that makes on-coming traffic at night look like The Christmas Tree That Ate Chicago!

After the show I boarded a bus back to Lunning and decided to make a side stop at Carson City. I was told this is where they tape "The Tonight Show". Boy, did I dial a wrong number! I couldn't even find Jay Leno. Instead, I met two friendly young ladies who said they'd be happy to take me on a "tour", but it was definitely <u>not</u> the NBC studios.

I finally made it back home, but only so I could pack my woollies and head to the DJ Expo '92 in Toronto. Unfortunately, I arrived a bit late due to a slight detainment at the border. The Canadian customs agents refused to believe a US Citizen would want to enter Canada on Superbowl Sunday and the US customs agents refused to let me back into the states until half-time. When I finally got to the show, I found the Mobile Beat staff huddled around a 19" portable black and white TV set sharing a big of potato chips. Some Superbowl Party! Everyone I talked to said the show was a smashing success, but then, I do have a tendency to listen to the wrong people.

Next on the agenda is the Night Club and Bar show in Las Vegas. That sounds like my kind of show! Gotta run. Nancy says I'm landing in Lunning again.

In Celebration of Mobile Beat's
FIRST ANNIVERSARY ISSUE
(April / May 1992)
"Forum With The Doctor"
Dr. Shock Jock answers a years worth of questions from DJs around the world. Send your question to the good doctor today! c/o Mobile Beat

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Stage Tape is made from a super-strong cloth and adheres to virtually any surface, so your cables and cords stay put. But when you're ready to pack up, Stage Tape is easy to remove. And it doesn't leave behind a gummy residue on your cables, or tacky marks on floors and carpets.

Stage Tape is available in yellow and black, and in widths of 4 , 6 and 8 inches. And it's specially designed for laying down, concealing and protecting your electronic cables and electrical cords. So if you're looking to make a lasting impression on the music scene, don't make it with your tape.

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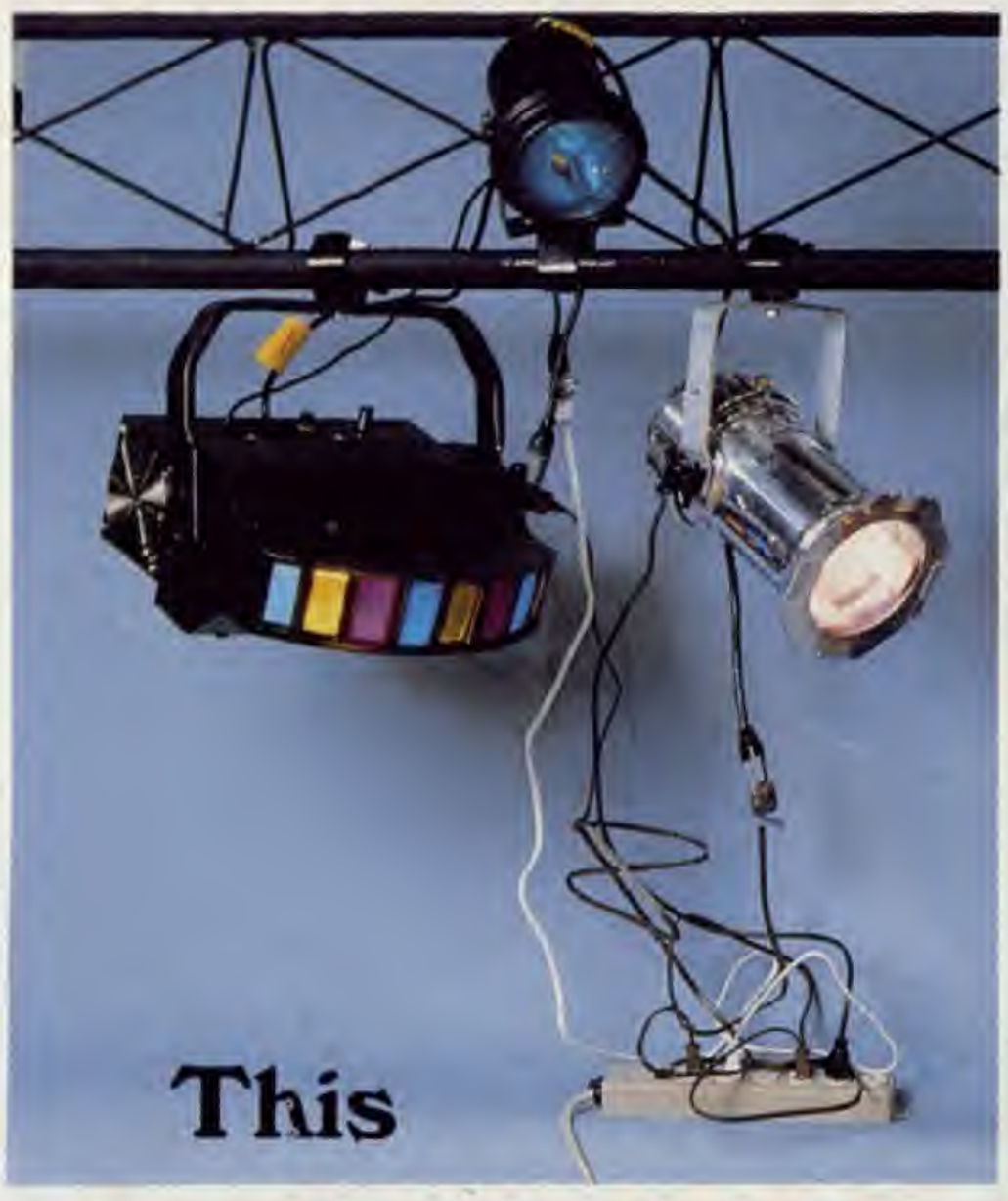

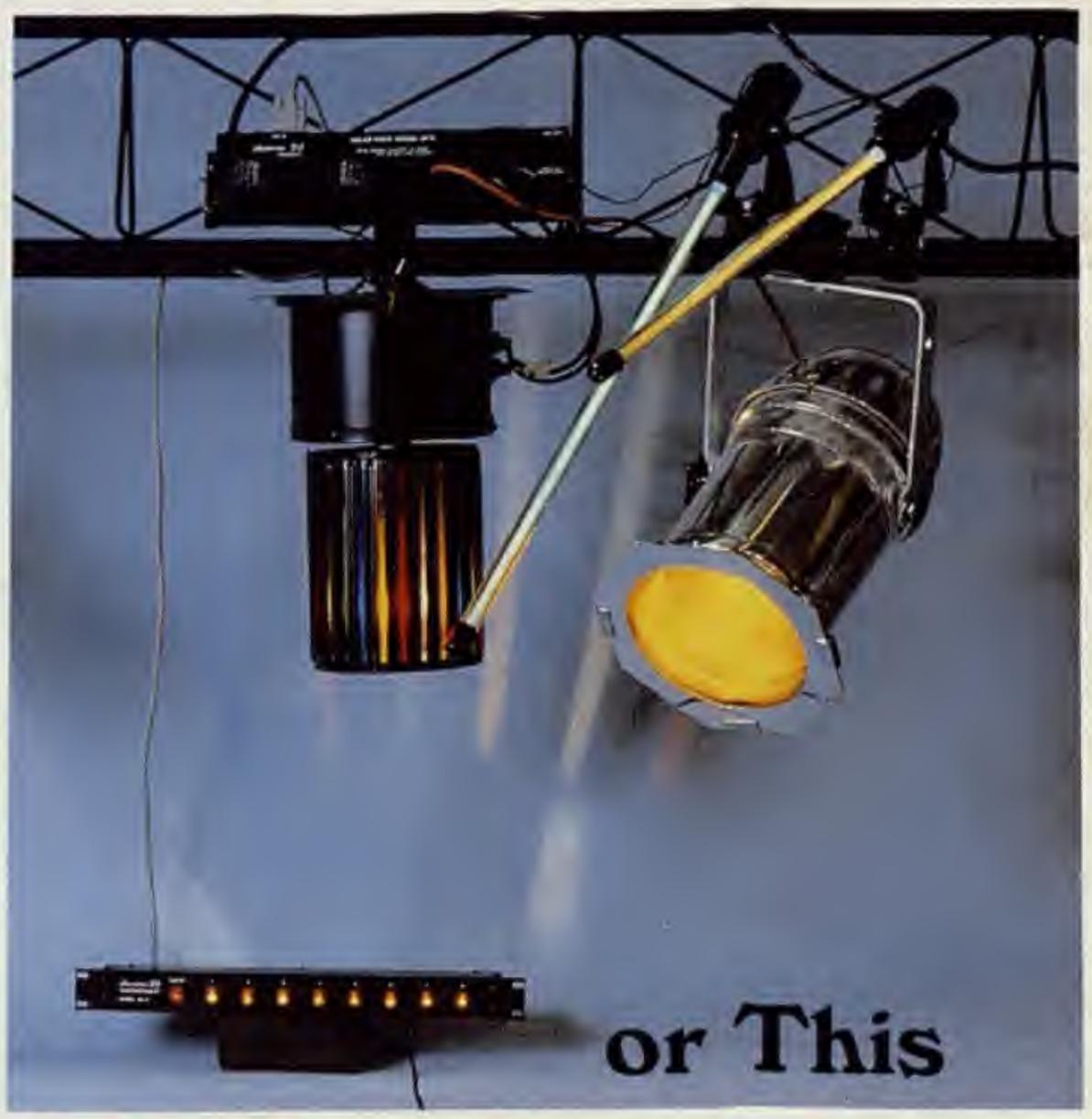

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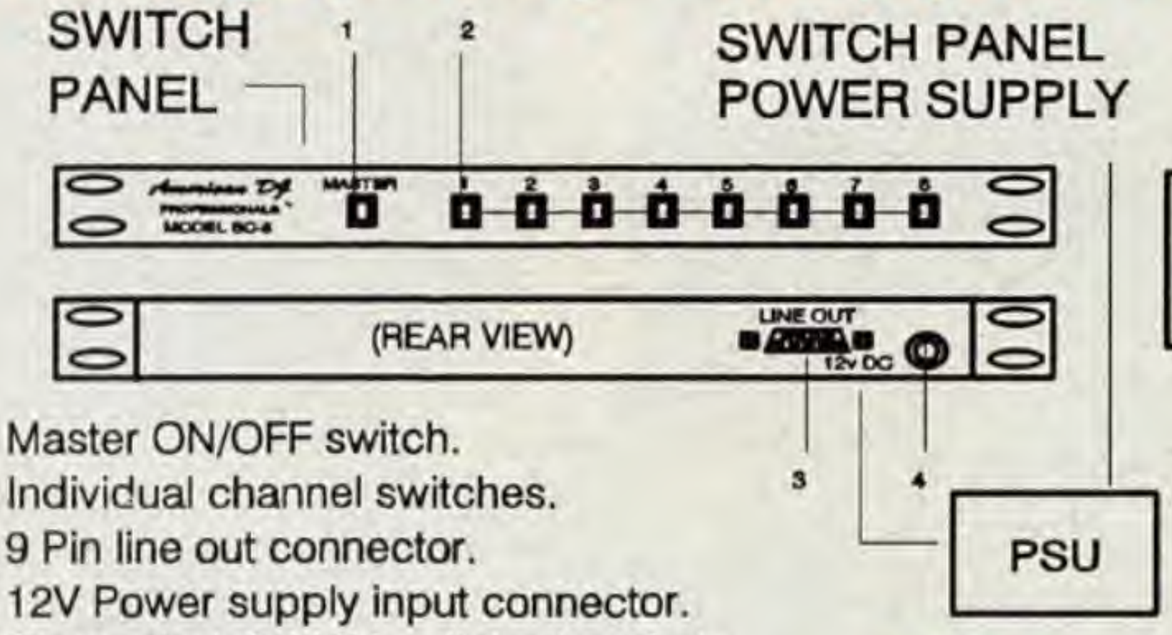

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